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ABSTRACT

GRADES OR AGES: 1-12. SUBJECT MATTER: Language Arts. ORGANIZATION AND PHYSICAL APPEARANCE: A general introductory breakdown of objectives and philosophy of the subject taught is presented. The remainder of the document is devoted to outlines for the teaching of language arts at each grade level. OBJECTIVES AND ACTIVITIES: The objectives are given as adopted by the Powell Public Schools and are generally devoted to a more flexible curriculum and to greater student orientation. INSTRUCTIONAL MATERIALS: General guides, letter forms, and suggested activities are listed. STUDENT ASSESSMENT: No provision is made for evaluation. (JB)

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POWELL PUBLIC SCHOOLS

POWELL, WYOMING

LANGUAGE ARTS CURRICULUM GUIDE

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. ELEMENTARY (1-6)

. JUNIOR HIGH (7-8) . HIGH SCHOOLS (9-12)

. . SUMMER, 1967 . .

J. NEAL LARGE - SUPERINTENDENT OF SCHOOLS
SCHOOL DISTRICT #1
PARK COUNTY
POWELL, WYOMING

SP 006 559

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FORWORD

THE UNDERLYING PURPOSE OF THIS CURRICULUM GUIDE IN LANGUAGE ARTS IS TO COORDINATE AND ARTICULATE THE PROGRAM IN GRADES 1-12. A SEQUENTIAL PLAN FOR TEACHING SKILLS AND CONCEPTS IS MOST ESSENTIAL IF REPETITION IS TO BE KEPT AT A MINIMUM. TEACHERS SHOULD RECOGNIZE THAT THIS GUIDE CAN BE HELPFUL IN MANY WAYS BUT THERE IS NO SUBSTITUTE FOR MOTIVATION, INNOVATION, AND CREATIVITY WHICH ONLY THE CLASSROOM TEACHER CAN PROVIDE. A FUNCTIONAL LANGUAGE ARTS CURRICULUM TAKES INTO ACCOUNT THE NEEDS OF THE INDIVIDUAL LEARNER AND THE DEMANDS OF A DEMOCRATIC SOCIETY. THE TEACHER BECOMES THE PERSON WITH WHOM THE PUPIL IDENTIFIES HIMSELF AND WHOM HE IMMULATES--THE TEACHER IS THE MODEL FOR LANGUAGE GROWTH REGARDLESS OF THE LEVEL OF INSTRUCTION. WRITTEN COMMUNICATION BY ANY BOY OR GIRL IN SCHOOL IS QUICKLY NOTICED AND CRITICIZED. THE SPOKEN WORD IS OFTEN FORGOTTEN BUT WRITTEN COMMUNICATION USUALLY BECOMES A MATTER OF RECORD. A SPECIAL GUIDE HAS BEEN DEVELOPED FOR READING AND FOR THIS REASON IS NOT PART OF THIS PUBLICATION.

MANY EDUCATORS IN POWELL SCHOOLS SHARED THEIR PROFESSIONAL TALENTS IN THE DEVELOPMENT OF THIS INSTRUCTIONAL INSTRUMENT. SPECIAL ACKNOWLEDGEMENT GOES TO THE THREE DIVISION CHAIRMEN WHO HELPED PRODUCE THE LEADERSHIP AND WORKED WITH GRADE LEVEL TEACHERS IN SUPPLYING ESSENTIAL INFORMATION. ALL STAFF MEMBERS WHO PARTICIPATED IN THIS PROJECT CAN BE PROUD OF THEIR ACCOMPLISHMENTS.

THE MEMBERS OF THE ENGLISH AND LANGUAGE ARTS CURRICULUM COMMITTEE HAVE ACCOMPLISHED WHAT WAS INTENDED THREE YEARS AGO--THE FORMULATION AND PUBLICATION OF TWO ENGLISH CURRICULUM GUIDES. THE FOLLOW-UP PHASE REMAINS AND WILL TREAT WITH CHANGE AND KEEPING PACE WITH MODERN TRENDS.

HAROLD MOEWES, CURRICULUM COORDINATOR

A STATEMENT OF PHILOSOPHY OF THE POWELL PUBLIC SCHOOLS

THIS WE BELIEVE . . . . . .

. . . . . "THE PHILOSOPHY OF THE POWELL SCHOOLS IS TO TEACH THE NECESSARY SKILLS OF LEARNING, WHICH WILL DEVELOP EACH INDIVIDUAL INTO AN INTELLIGENT, USEFULL AND WELL-ADJUSTED CITIZEN, UPHOLDING HUMAN DIGNITY AND WORTH, WITH A HIGH REGARD FOR TRUTH AND KNOWLEDGE, AND TO DEVELOP GOOD CITIZENSHIP AND DEVOTION TO DEMOCRATIC PROCESSES."

. . . . . THE CURRICULUM MUST MEET THE NEEDS OF THE MANY DIFFERENT INDIVIDUALS.

. . . . . THAT ALTHOUGH EVERY CHILD MUST BE ACCEPTED AS HE IS - MENTALLY, PHYSICALLY, EMOTIONALLY, AND SOCIALLY; WE SHALL ENDEAVOR TO DEVELOP HIS ABILITIES TO THEIR FULLEST CAPACITY SO THAT HE MAY GO FORWARD IN HIS PURSUIT OF A FULL AND USEFUL LIFE.

. . . . . EACH CHILD SHALL BE TAUGHT THE BASIC SKILLS. HE SHOULD ALSO GAIN AN UNDERSTANDING OF HIMSELF-- HIS CAPABILITIES AND LIMITATIONS -- AND HIS OBLIGATIONS AS A CITIZEN. WE BELIEVE IT IS ESSENTIAL THAT HE UNDERSTAND AND APPRECIATE HIS DEMOCRATIC HERITAGE. BECAUSE WE LIVE IN A RAPIDLY CHANGING WORLD, THE SCHOOL PROGRAM SHALL BE FLEXIBLE IN ORDER TO ACHIEVE THESE GOALS.

. . . . . WHILE GAINING KNOWLEDGE AND DEVELOPING APPRECIATION AND IDEALS, HE SHOULD BE TAUGHT THE DIGNITY AND WORTH OF ALL ESSENTIAL, HONORABLE WORK AND ACADEMIC ACHIEVEMENT -- CONTRIBUTING TO HIS SOCIETY AS WELL AS RECEIVING FROM IT.

. . . . . HE SHOULD GAIN RESPECT AND CONSIDERATION FOR PEOPLE -- THEIR RIGHTS, THEIR OPINIONS, AND THEIR FEELINGS.

General Objectives of Powell Public Schools

Adopted: Spring, 1965

. . . To provide educational opportunities and a flexible curriculum for the varying interests, needs, and abilities of all the pupils.

. . . To provide a qualified staff who appreciates the worth and dignity of every human being, and who treats pupils and fellow staff members with respect and tolerance.

. . . To provide and maintain functional facilities and a wholesome school environment.

. . . To instill within each pupil the desire for knowledge and learning.

. . . To help each pupil to know himself, that he may reach his greatest potential in adult life; to emphasize that all honest work must be done to the best of one's ability. "A job worth doing, is worth doing well."

. . . To help each pupil select and prepare for future life and vocation.

. . . To teach respect and tolerance of the rights, opinions and feelings of all persons; to stress that it is a weakness not to defend what is believed to be right and just.

. . . To assist each pupil in learning to think critically, evaluate with an open mind, and act with responsibility.

. . . To encourage students to make good use of leisure time; to broaden the pupils' creative talents and provide activities which challenge them in these endeavors.

. . . To provide acquaintance with the arts, and with culture in general, of the highest quality possible.

. . . To develop in each pupil an appreciation of the value of good health and proper physical care of the body.

. . . To provide opportunities for developing leadership, initiative, and the ability to organize personal affairs.

. . . To emphasize to the pupil the importance of personal integrity, good moral character, and self-respect.

. . . To teach the pupil to be a worthy citizen of the school, the home, the community, the country, and the world.

. . . To instill in the students a knowledge, love and respect for our form of democratic government.

ACKNOWLEDGEMENT

THE CHANGING CURRICULUM CALLS FOR UNIFIED ACTION AND COOPERATION ON THE PART OF ALL EDUCATORS IN AN EFFORT TO KEEP PACE WITH CURRENT EDUCATIONAL TRENDS. THE NEED FOR REVISION AND UPGRADING THE SCHOOL CURRICULUM IS A CONTINUOUS PROCESS. THE MEMBERS OF THIS COMMITTEE ARE COMMENDED FOR THEIR LEADERSHIP IN HELPING TO FORMULATE THIS LANGUAGE ARTS CURRICULUM GUIDE FOR POWELL PUBLIC SCHOOLS

ENGLISH AND LANGUAGE ARTS CURRICULUM COMMITTEE

. . 1966-67 SCHOOL YEAR . .

ELEMENTARY (GRADES 1-6)

- - BERNICE SHEEHAN, CHAIRMAN

. FIRST GRADE - EDNA THOMAS AND ESTHER HENRY
. SECOND GRADE - OLEVA WHARTON AND ELINOR CATTERALL
. THIRD GRADE - LAURA PETERSON AND WINIFRED STEVENS
. FOURTH GRADE - AUDREY RICKARD AND BESSIE CUMMINGS
. FIFTH GRADE - LEOTA GLASGOW AND DOROTHY SHINN
. SIXTH GRADE - EVELYN LEWIS AND BERNICE SHEEHAN
. DIRECTOR OF ELEMENTARY EDUCATION - JAMES HEADLEE

JUNIOR HIGH (GRADES 7-8)

- - WILMA CUTRELL, CHAIRMAN

. SEVENTH GRADE - WILMA CUTRELL AND BOB MCNEILL
. EIGHTH GRADE - CLARENCE COFFEY AND ROY JORDAN
. PRINCIPAL - RICHARD LANGDON

HIGH SCHOOL (GRADES 9-12)

- - REX MARHENKE, CHAIRMAN

. HIGH SCHOOL - REX MARHENKE, SHELLA COSTANTINO, AND SARA NEELEY
. PRINCIPAL - DON SCHMIDT

- - CO-CHAIRMAN - ALL LEVELS - HAROLD MOEWES

- PUBLISHED -

SUMMER, 1967

ENGLISH PHILOSOPHY

POWELL PUBLIC SCHOOLS
GRADES 1-12
POWELL, WYOMING

THIS WE BELIEVE . . .

. . . "THE PHILOSOPHY OF THE POWELL SCHOOLS IS TO TEACH THE NECESSARY SKILLS OF LEARNING, WHICH WILL DEVELOP EACH INDIVIDUAL INTO AN INTELLIGENT, USEFUL AND WELL-ADJUSTED CITIZEN, UPHOLDING HUMAN DIGNITY AND WORTH, WITH A HIGH REGARD FOR TRUTH AND KNOWLEDGE, AND TO DEVELOP GOOD CITIZENSHIP AND DEVOTION TO DEMOCRATIC PROCESSES."

. . . THAT EVERYONE SHOULD PARTICIPATE IN HIS CULTURAL HERITAGE. WE BELIEVE THAT EXPRESSION THROUGH LANGUAGE IS NECESSARY FOR SELF-REALIZATION AND COMMUNICATIONS. COMMUNICATION IS A TWOFOLD PROCESS - SENDING AND RECEIVING. ALL INTELLECTUAL DISCIPLINES PROCEED FROM THE WRITTEN WORD; CONSEQUENTLY WRITTEN EXPRESSION IS OF PRIMARY IMPORTANCE.

. . ADOPTED SPRING, 1964 . .

GENERAL OBJECTIVES FOR ENGLISH

. . . To improve both phases of the process of communication -- sending and receiving.

. . . To encourage creative self-expression, oral and written, thus providing opportunity for pupils to develop socially while growing in the skills of writing and speaking.

. . . To present basic skills in meaningful situations in relation to the school program as well as to his life in the community.

. . . To challenge the child to use his ability to think which is a prime requisite for a citizen in a modern, democratic society.

. . . To assign school work that makes sense -- this should not be permissiveness or progressive schooling -- but the making of assignments in a manner that the students understand what they are to do and how they are to go about it. The teacher need not continually explain "why" something is assigned because the pupils should comprehend the necessity of such assignments.

. . . To construct an English program which will be sequential, cumulative, and articulate in order to provide continuous growth and development of the pupils from the first through twelfth grades.

. . . To periodically evaluate the program and upgrade it in accordance with the latest accepted educational trends.

. . ADOPTED SPRING, 1964 . .

"Be willing to try something new, but don't ride madly off in all directions."

-- Stewart Holmes

"The Changing Curriculum"

The one thing that remains constant is change. This statement certainly holds true when applied to the school curriculum. Man is a creature of his habits. The daily routine of the average individual changes little during a lifetime. The school curriculum, however, cannot remain stationary in a changing democratic society. Progress in our world today certainly suggests that school educators take a look at what is being taught and how well it is being taught in the classroom. It also requires an evaluation of the current research findings and newly proposed school disciplines. Forward-looking professional educators are in agreement on one basic fact: "Curriculum revision is a continuous, never ending educational process."

. The Purpose of Education --

- The new curriculum is based on the idea that the true purpose of education is the development of the ability to think. A curriculum based upon this philosophy is so constructed that it makes it possible for a pupil to have educational experiences that will develop his rational powers and likewise acquaint him with current and interesting subject material.

. New Concepts in Education --

- The trend is away from presenting too many facts and information by the teacher -- the lecture process. The pupil is not a passive spectator; he actually participates in problem solving.

- There is less and less emphasis on memorization and rote learning.

- New instructional materials and methods encourage the pupil "to find out the reasons" or "to understand why something is done."

- There is greater emphasis on the inquiry approach and analysis in teaching pupils.

- At the elementary levels, instructional materials and methods present major ideas in a relatively simple manner. Example: New i/t/a approach to teaching reading.

- There is less effort to cover a great expanse of material in what inevitably has been a superficial way of teaching. Greater depth and understanding of subject matter is the new approach to teaching.

- Pupils are being motivated to investigate for themselves, to discover on their own, and to become self-directed, independent learners.

- There is a great effort to provide new curriculum materials and methods in all fields of studies to meet the needs of each child. Abilities and interests of each pupil are given careful attention.

- Research seems to show that every child can be creative in one sense or another.

- There is a concentrated effort to develop programs for learners of below average ability, especially culturally disadvantaged children who have been handicapped by their environment.

The Teacher and Change in Education

Dear Colleague,

During the past decade, teachers have found themselves in a world of constant and rapid educational change. Programmed texts, teaching machines, computers, self-instructional devices, and television are being used to help education directly. The flood of new ideas in the curriculum--new math, new science, new English, new social studies, new reading--reflects the flood of information that is part of the "knowledge explosion" of the twentieth century. New types of classrooms and buildings are being designed to accommodate new grouping and new school organization plans. "The spirit of innovation is perhaps the most outstanding characteristic of today's educational scene."

Where does the teacher stand in this whirlwind of change? The expanding field of new instructional materials and techniques tends to leave us excited and out of breath.

If teachers are to benefit from educational innovations, they must first be discriminating with regard to change. All new ideas are not applicable to all situations. Although some of the recent innovations in curriculum and materials have brought about apparently outstanding results, these new ideas need to be carefully weighted to determine their potential effectiveness in individual classrooms.

It is further incumbent on the teacher to see that change is not haphazard. Change should not be made for the sake of change alone. Educational changes should be planned and aimed at improving school standards. New programs should not be instituted merely because "everybody's doing it," no matter how exciting the innovation might be.

The teacher is still at the heart of education. It is the teacher who uses the new educational technology to impart the new ideas of the curriculum to children. Learn about new ideas. Evaluate them. Then give your pupils the educational advantages that our modern world offers them.

Cordially,

John F. Savage
Editor, Professional Materials

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-LINGUISTICS-

LINGUISTICS IS GENERALLY DESCRIBED AS A STUDY OF LANGUAGE AND OF INDIVIDUAL LANGUAGES WITH PARTICULAR ATTENTION TO THEIR FORMAL CHARACTERISTICS.

A FEW PEOPLE WOULD ARGUE THAT THE TEACHING OF TRADITIONAL GRAMMAR HAS GIVEN STUDENTS A CLEAR UNDERSTANDING OF THE GRAMMATICAL SYSTEM OF ENGLISH. IN PART, THIS LACK OF SUCCESS RESULTS FROM THE FACT THAT THE CLASSES AND DEFINITIONS IN TRADITIONAL ENGLISH GRAMMAR WERE LARGELY TAKEN OVER FROM DESCRIPTIONS OF LATIN GRAMMAR. HOWEVER, LATIN IS A HIGHLY INFLECTED LANGUAGE, WHEREAS ENGLISH HAS FEW INFLECTIONS AND EMPLOYS SUCH DEVICES AS WORD ORDER TO INDICATE GRAMMATICAL CLASSES AND RELATIONSHIPS. THIS DIFFERENCE BETWEEN LATIN AND ENGLISH LEADS TO MANY CONFUSIONS AND CONTRADICTIONS IN TRADITIONAL ENGLISH GRAMMAR. STRUCTURAL LINGUISTICS HELPS TO RESOLVE THE CONFUSIONS AND REMOVE THE CONTRADICTIONS.

A GRADUAL INTRODUCTION, RATHER THAN IMMEDIATE CONFORMITY, HAS BEEN ADOPTED FOR STRESSING LINGUISTICS IN THE POWELL SCHOOLS ENGLISH AND LANGUAGE ARTS CURRICULUM. THE PROCESS OF INTERGRATION INCLUDES A CONSIDERABLE AMOUNT OF HISTORICAL, COMPARATIVE, AND DESCRIPTIVE LINGUISTICS. IN ADDITION, THE GRAMMAR WORK IN THE PROGRAM IS CAREFULLY WORKED OUT TRANSITIONAL FORM IN WHICH THE CONCEPTS OF STRUCTURAL LINGUISTICS ARE USED TO CLARIFY AND ENRICH THE CONCEPTS OF TRADITIONAL GRAMMAR.

* * * * * * *

"MAKING ALLOWANCE FOR HUMAN INPERFECTIONS, I DO FEEL THAT IN AMERICA, THE MOST VALUABLE THING IN LIFE IF POSSIBLE--THE DEVELOPMENT OF THE INDIVIDUAL AND HIS CREATIVE POWER."

. . . ALBERT EINSTEIN

Team Planning By Teachers

An exchange of subject material, teaching methods, and techniques can be utilized through the medium of teacher team planning. This is a form of "team teaching" with major emphasis upon teachers working together and sharing their knowledge and experiences. The outcomes of collective planning definitely has education merit. A professional "spirit of cooperation" is most essential of all participants for the success of an educational project of this nature. Powell teachers are working in this direction to help upgrade instruction, grades 1-12.

-Listening-

Current research indicates that much more learning can take place with the development and application of good listening skills than has been previously suspected.

A research study recently disclosed that listening is the most used and perhaps the most misused of the language arts. Research discovered that the average person in a working day spends 9% of his time writing; 16% reading; 30% speaking; and 45% listening. With 45% devoted to listening time, the average person listens at only 25% of his listening efficiency.

* * * * * * * *

"Human fitness to survive means the ability to talk and write and read in ways that increase the chances for you and fellow members of your species to survive together.

-Hayakawa, Language In Thought and Action

Language Arts, Grade 1
i/t/a

What Is i/t/a?

The Initial Teaching Alphabet is not a method of reading instruction but rather a systematic teaching medium utilizing an augmented alphabet of 44 characters to represent each of the sounds in the English language. The basic purpose of i/t/a is to enable children to read conventional print with greater competence and this purpose is accomplished by making the beginning stages of learning to read easier, simpler, and more consistent with the speaking vocabulary and understanding of entering first grade pupil.

i/t/a was adopted in all first grades in Powell Elementary Schools beginning August 29, 1966.

Those who have used i/t/a materials or have examined them carefully have found that the method of instruction used is the language arts approach. This incorporates the following: creative writing, drawing from and relating to experiences in a child's life, presenting reading and writing at the same time, using unlimited vocabulary, emphasizing language and speech development.

Learning proceeds on a psychologically sound basis, taking into account the needs and ability of the learner and the nature of the task he is to learn.

While none of the aspects of the curriculum need be eliminated at first grade level, the correlation of all language arts activities in an i/t/a based program is a natural development. Thus blocks of time may be devoted to instruction in reading, writing, speaking, listening, and (post transition) to spelling. A change in teacher

BEHAVIOR TO MAKE GREATER USE OF THE CHILD'S INDEPENDENCE IN READING AND WRITING MUST BE ENCOURAGED. THE TYPICAL BUSY-WORK ACTIVITIES CAN BE ELIMINATED IN FAVOR OF PERMITTING THE CHILD TO WRITE OR READ INDEPENDENTLY.

TEACHERS ARE ENTHUSIASTIC ABOUT BOTH THE QUALITY AND QUANTITY OF CHILDREN'S COMPOSITIONS AND REPORT HIGHLY GRATIFYING COMPETENCY IN DEMONSTRATED USE OF PERIODS, QUESTION MARKS, EXCLAMATION POINTS, COMMAS IN HEADINGS, IN DIRECT ADDRESS, AND IN WORDS IN SERIES, AND APOSTROPHES IN CONTRACTIONS AND THE POSSESSIVE CASE OF NOUNS.

WHEN ONE EXAMINES THE COMPOSITIONS THE FIRST GRADERS PRODUCED IN I/T/A LAST YEAR AND IN T. O. THIS YEAR, SEVERAL FASCINATING DEVELOPMENTS ARE APPARENT. FIRST, THE EXPOSITION IS ALMOST IN COMPLETE SENTENCES. SECOND, PUNCTUATION APPEARS NATURALLY AND CORRECTLY. FINAL PUNCTUATION--PERIODS AND QUESTION MARKS--WERE DISCUSSED AS PART OF TEACHING, BUT COMMAS AND QUOTATION MARKS APPEARED SPONTANEOUSLY. WHETHER THIS IS THE RESULT OF OBSERVING THE TEACHER'S WRITING OF EXPERIENCE CHARTS OR AWARENESS OF PUNCTUATION IN READING, NOBODY REALLY KNOWS. ALL SENTENCE PATTERNS ARE PRESENT AND THE RANGE OF VOCABULARY IS TREMENDOUS.

THE SAME I/T/A SYMBOL IS USED TO REPRESENT A SPECIFIC SOUND EACH TIME IT IS HEARD. THE CHILDREN ARE AWARE OF THIS, AND ALMOST IMMEDIATELY START WRITING THEIR OWN WORDS, THEN SENTENCES, THEN STORIES. ANY WORD THEY CAN SAY, THEY CAN WRITE, AND ARE MORE THAN WILLING TO SHOW ANYONE THEY CAN USE WRITTEN EXPRESSIONS WITH MEANING.

THEIR STORIES ARE NOT A THING APART, BUT A PART OF THEMSELVES. THEY ARE WRITTEN IN NORMAL, CONVERSATIONAL SENTENCES, WHICH MAY REQUIRE ONE LINE, TWO LINES, OR MORE.

IT IS A SIMPLE MATTER TO POINT OUT THE END OF A SENTENCE, BECAUSE THEY HAVE NATURALLY STOPPED THERE. THEY BECOME AWARE OF SENTENCES WHICH TELL THINGS, AND SENTENCES WHICH ARE ASKING QUESTIONS, AND THE PROPER PUNCTUATION MARK TO USE AFTER EACH.

CONVERSATION IS USED FREQUENTLY IN THEIR STORIES, AND QUOTATION MARKS HAVE REAL MEANING FOR CHILDREN WHO WANT TO SHOW THAT PEOPLE ARE SPEAKING DIRECTLY TO ONE ANOTHER.

THE TEACHER'S MANUAL OF THE I/T/A SPELLING BOOK HAS THIS TO SAY ABOUT WRITING: "THE CHILDREN SHOULD CONTINUE MANUSCRIPT WRITING DURING THE FIRST HALF OF THE SECOND YEAR OF SCHOOL. THE HANDWRITING PROGRAM CAN THEN BEGIN THE TRANSITION FROM MANUSCRIPT TO CURSIVE WRITING." EDUCATORS ARE NOT IN COMPLETE AGREEMENT ON THE ISSUE BUT IT SEEMS MOST OF THEM ACCEPT THIS REASONING; MANUSCRIPT IS INTRODUCED AT THE FIRST GRADE LEVEL BECAUSE IT MORE NEARLY RESEMBLES THE PRINTED WORD AND SEEMS TO HELP CHILDREN IN THE BEGINNING STAGES OF WRITING. TEACHERS BEGIN TO INTRODUCE THE TRANSFER FROM MANUSCRIPT TO CURSIVE IN THE SECOND GRADE WHEN CHILDREN ARE READY FOR IT AND USUALLY THERE ARE NO PARTICULAR PROBLEMS INVOLVED IN THE TRANSFER. IT SEEMS THAT THIS PROGRESSION IS AS NORMAL AS OTHER PROGRESSIONS IN CHILD GROWTH AND DEVELOPMENT. WITH THE INTRODUCTION OF I/T/A IN ALL FIRST GRADES, THE DIRECT APPROACH INTO CURSIVE WRITING WAS TRIED ON AN EXPERIMENTAL BASIS. THE EVALUATIONS FROM THIS EXPERIMENTAL PROGRAM WILL BE HELPFUL IN DETERMINING WHAT POLICY SHOULD BE FOLLOWED IN THE FUTURE.

SPELLING INSTRUCTION IS BEING PROVIDED BOTH AS A GROUP AND AS INDIVIDUAL ACTIVITY. AS A GROUP, PUPILS ARE INVESTIGATING THE SPELLING PATTERNS--FOR INSTANCE, THE MANY WAYS THE LONG I SOUND IS SPELLED. INDIVIDUALLY, THEY ARE LEARNING THE TRADITIONAL SPELLING OF WORDS USED IN WRITING ACTIVITIES.

WHAT IS MORE GRATIFYING IS THE INTEREST IN SPELLING--IT'S STRANGELY WONDERFUL TO THE YOUNGSTERS THAT ENGLISH IS SPELLED AS IT IS. AND EVERY NEW SPELLING PATTERN IS AN AMAZING DISCOVERY. STRUCTURAL AND PHONETIC ANALYSIS ARE TAUGHT AS HELPS IN SPELLING CORRECTLY, NOT AS PART OF THE INSTRUCTIONAL READING CURRICULUM.

THE TEACHERS HAVE INDICATED THAT THEY ARE WELL PLEASED WITH THEIR FIRST ATTEMPT WITH I/T/A. ALL EXPRESSED THE DESIRE TO CONTINUE AND INSISTED THAT THERE WERE MANY ASPECTS OF THE PROGRAM THAT COULD NOT BE TESTED AND THAT THEY WERE SIGNIFICANT TO THE EARLY GROWTH AND DEVELOPMENT OF CHILDREN. SPEECH, LISTENING, WRITING, SEATWORK, AND INDIVIDUAL CREATIVE EXPERIENCES WERE VERY MUCH A POSITIVE PART OF THE PROGRAM IN ADDITION TO THE READING PROGRAM.

- INSTRUCTIONAL MATERIALS -

Basic Texts

Rides
Dinosaur Ben
Houses
Book 2, *A Game of Ball*
Book 3, *The Yoe-Yoe Contest*
Book 4, *Find A Way*
Book 5, *The Trick*
Book 6, *The Bear That Moped*
Book 7, *Mr. Pickle's Surprise*

Supplementary Texts

Ready for Reading Workbook
Workbooks for Books 2-7
Workbook 8, *Spelling and The Regular Alphabet*
Reading Is Fun, *A Trip Through Wonderland*, Open Court Readers
Wide Horizons, Scott Foresman Co.
Elephants To Eskimos, Harper Row Co.

LANGUAGE ARTS
2ND GRADE

AIMS AND OBJECTIVES

A. INTRODUCE SPECIFIC LANGUAGE SKILLS.

B. PROMOTE VOCABULARY GROWTH.

C. RECOGNIZE INDIVIDUAL DIFFERENCES.

D. CORRELATE ENGLISH AS A WHOLE WITH ALL OF THE SUBJECTS.

E. DEVELOP PERMANENT READING INTERESTS.

F. ENCOURAGE CREATIVITY IN ORAL AND WRITTEN LANGUAGE.

G. TO CHALLENGE THE PUPIL TO USE HIS ABILITY TO THINK.

BASIC CONTENT

CHILDREN WILL BE INTRODUCED TO LANGUAGE SKILLS, SUCH AS THE FOLLOWING:

A. LISTENING TO FIND ADDITIONAL INFORMATION ON A TOPIC.

B. USING WORD FORMS CORRECTLY, SUCH AS IS AND ARE, COME AND CAME, ISN'T AND AREN'T, AND SAW AND SEEN.

C. UNDERSTANDING THE MEANING OF SINGULAR WORDS THAT SHOW OWNERSHIP AND THE USE OF AN APOSTROPHE IN SINGULAR NOUNS THAT SHOW OWNERSHIP.

D. RECOGNIZING AND UNDERSTANDING THE INDENTATION OF THE FIRST WORD IN A PARAGRAPH.

E. RECOGNIZING AND USING THE LONG AND SHORT A, E, I, O, AND U VOWEL SOUNDS; RECOGNIZING AND USING LONG VOWELS IN FINAL E WORDS.

F. RECOGNIZING, UNDERSTANDING, AND USING VARIANT INFLECTIONAL ENDINGS, SUCH AS S, ED, ING; RECOGNIZING VERBS THAT DROP THE FINAL E BEFORE ENDINGS.

G. UNDERSTANDING AND USING ALPHABETICAL ORDER OF WORDS.

H. UNDERSTANDING AND USING STATEMENTS AND QUESTIONS; USING INTERESTING, ORIGINAL, SENTENCES; WRITING CONCISE, WELL-WORDED SENTENCES.

I. RECOGNIZING THE SIGNS OF A SENTENCE: A CAPITAL LETTER AT THE BEGINNING, AND A PERIOD OR QUESTION MARK AT THE END.

J. CAPITALIZING THE FIRST WORD OF A SENTENCE, SPECIAL NAMES, THE WORD I, THE FIRST WORD IN A LINE OF VERSE, PROPER NAMES, INITIALS, MONTHS, DAYS, STREETS, STATES, COUNTRIES, THE GREETING AND CLOSING OF A LETTER, AND THE TITLES OF BOOKS, STORIES, POEMS, AND REPORTS.

K. USING A PERIOD AT THE END OF A STATEMENT AND AFTER INITIALS AND ABBREVIATIONS.

L. USING A QUESTION MARK AFTER A QUESTION.

M. USING A COMMA IN DATES AND IN THE ADDRESS, GREETING, AND CLOSING OF PERSONAL LETTERS.

N. OBSERVING SEQUENCE OF IDEAS.

O. USING WORDS THAT RHYME.

P. USING CORRECT MANUSCRIPT AND CURSIVE FORM.

Q. PROOFREADING FOR CORRECT WORD USAGE, GRAMMAR, CAPITALIZATION, PUNCTUATION, SPELLING, HANDWRITING, COMPLETE SENTENCES, INDENTING, AND UNITY OF THOUGHT.

GRADE 2

--GROUPING PUPILS FOR INSTRUCTIONAL PURPOSES

- LANGUAGE ARTS CLASSES AT THE SECOND GRADE LEVEL ARE MAINLY ORGANIZED ON A HETEROGENEOUS BASIS. GROUPING IN LANGUAGE ARTS IS SOMETIMES CONDUCTED ON AN EXPERIMENTAL AND LIMITED BASIS.

- THE BASIC LANGUAGE ARTS ACTIVITY WORKBOOK FOR SECOND GRADE HAS PROVISIONS FOR LANGUAGE ARTS EXPERIENCES, BASED UPON PUPIL ABILITY DIFFERENCES, NAMELY, THE GIFTED CHILDREN, THE AVERAGE CHILDREN, AND THE CHILDREN WHO HAVE DIFFICULTIES.

- A BASIC CONCEPT TO BE DEVELOPED IS UNITY OF THOUGHT IN A SENTENCE; RECOGNIZING AND UNDERSTANDING THE INDENTATION OF THE FIRST WORD IN A PARAGRAPH.

- NEW LANGUAGE SKILLS SHOULD BE PRESENTED IN A MEANINGFUL SITUATION PRIOR TO THE DEVELOPMENT OR MASTERY OF THE SKILLS.

- TEACHERS SHOULD RECOGNIZE THAT NO PART OF THE LANGUAGE ARTS CAN FUNCTION INDEPENDENTALLY; THEREFORE, ALL LANGUAGE LEARNING MUST BE INTERRELATED TO BE EFFECTIVE.

- THE QUANTITY AND QUALITY OF WORK SHOULD BE DETERMINED BY THE INDIVIDUAL TEACHER BASED UPON PUPIL INDIVIDUAL DIFFERENCES.

- TEACHERS SHOULD SHOW A PERSONAL CONCERN FOR EACH CHILD IN THE CLASSROOM. PROPER GUIDANCE AT THE PRIMARY GRADE LEVEL PAYS DIVIDENDS LATER ON IN THE CHILD'S LIFE.

--COMPOSITION

- EVERY ELEMENTARY SCHOOL TEACHER HAS THE RESPONSIBILITY OF HELPING CHILDREN TO WRITE WITH INCREASING FLUENCY AND EFFECTIVENESS. REMEMBER: "CHILDREN LEARN TO WRITE BY WRITING."

- STRESS THE CORRELATION OF LANGUAGE ARTS WITH ALL SUBJECT MATERIALS TAUGHT.

- PLAN TO INTRODUCE LONGER AND MORE CONTINUOUS STORIES FOR PUPILS WITH GREATER CAPABILITIES.

- COMPOSITION CAN BE MOTIVATED BY A BEGINNING, SUCH AS, "I AM HAPPIEST WHEN . . ."

- CREATIVE EXPRESSION SHOULD BE INTERRELATED WITH THE LANGUAGE ARTS RULES AND LEARNINGS.

- TEACHERS ARE ENCOURAGED TO USE EXPERIENCE AND SUMMARY STORIES FOLLOWING READING IN THE TEXTBOOK.

--COMPOSITION (CONT.)

. WRITING ABOUT PERSONAL EXPERIENCES USUALLY PRODUCES A SATISFACTORY RESULT.

--ENRICHMENT

. PROVIDE FOR AN INDEPENDENTALLY WRITTEN ACTIVITY FOR EACH DIRECT LANGUAGE EXPERIENCE. CONTINUALLY EVALUATE EACH CHILD'S LANGUAGE ABILITY; DEVELOP ADDITIONAL LANGUAGE EXPERIENCE FOR EACH LEVEL OF ABILITY.

. PUPILS WITH AVERAGE AND ABOVE AVERAGE ABILITY USUALLY DO MORE CREATIVE WRITING AND ATTEMPT TO DRAMATIZE STORIES.

. ENCOURAGE THE PUPILS TO RECITE STORIES, POEMS, RIDDLES, AND ENCOURAGE THEM TO TELL OF EXPERIENCES AT HOME; WHILE TRAVELING, OR SOMETHING OF THEIR HOBBIES.

. KNOWING THE SPECIFIC LIKES, DISLIKES, AND INTERESTS OF A CLASS WILL BE HELPFUL IN DEVELOPING ENRICHMENT ACTIVITIES AND AREAS OF STUDY.

--SPELLING

. SPELLING SHOULD BE EMPHASIZED IN ALL SUBJECT AREAS, BUT NOT AS DILIGENTLY AS IN THE UPPER GRADES.

. A BASIC SPELLING TEXT IS PROVIDED - Spelling Goals, Grade 2, BY WEBSTER.

. TEACHERS SHOULD STRIVE FOR CORRECT SPELLING IN ALL WRITTEN WORK. HOWEVER, CREATIVITY CAN EASILY BE STIFLED IF STRIGENT RULES ON SPELLING ARE FOLLOWED AT THE SECOND GRADE LEVEL.

. TEACHERS SHOULD STRESS SPELLING ON A DAILY BASIS IN THEIR CLASSES.

. CONSIDERABLE EMPHASIS SHOULD BE PLACED UPON PHOENTIC SOUNDS, LONG AND SHORT VOWELS DURING THE SPELLING INSTRUCTION.

. CONSIDER THE USE OF "SPELLDOWNS" AND OTHER GAMES TO MAKE SPELLING FUN FOR THE PUPILS. COMPETITION CREATES A DESIRE TO PERFORM AT TOP LEVEL.

--VOCABULARY BUILDING

. PROMOTE VOCABULARY GROWTH IN ALL SUBJECT AREAS.

. IN THE TEACHING OF VOCABULARY BUILDING, STRESS THE STUDY OF OPPOSITES; HOMONYMS, SYNONYMS, WORDS OF MORE THAN ONE MEANING--THIS TO BE DONE IN CORRELATION WITH THE VARIOUS SUBJECT AREAS--NOT AS ISOLATED WORD STUDY.

. ORAL READING ALSO HELPS TO PROMOTE VOCABULARY GROWTH.

--VOCABULARY BUILDING

. THE NEW LITERATURE SERIES, HAPPINESS HILL, CONTRIBUTES TO VOCABULARY BUILDING.

--HANDWRITING

. ESTABLISH HIGH STANDARDS FOR ALL WRITTEN ASSIGNMENTS.

. STRESS FORMATION OF LETTERS, SLANT, PROPER PLACEMENT OF PAPER, SPACING, AND PUPIL POSTURE.

. TEACHERS SHOULD PLAN TO TEACH CURSIVE WRITING AFTER THE MIDDLE OF THE SCHOOL YEAR IN GRADE TWO. THE ZANER-BLOSER METHOD IS FOLLOWED AT THE ELEMENTARY LEVEL.

. LEFT HANDED WRITERS OFTEN CAUSE TEACHERS REAL ANGUISH. TEACHERS ARE ALERTED TO TEACH PUPILS PAPER PLACEMENT, SLANT, FORMATION OF LETTERS, SPACING, AND POSTURE.

. UNLESS PROPERLY TAUGHT, THE LEFT HANDED WRITER WILL GRADUALLY BRING HIS HAND AROUND TO THE UP-SIDE-DOWN POSITION.

--INSTRUCTIONAL MATERIALS

. BASIC TEXTS

ENGLISH, YOUR LANGUAGE, BY WOLFE ET AL., PUBLISHED BY ALLYN AND BACON, INC., 1966. (THE HARDBACK TEXT AND ACTIVITY BOOK ARE USED.)

THE MACMILLAN ENGISH SERIES, BY POLLOCK ET AL., PUBLISHED BY MACMILLAN PUBLISHING COMPANY, 1964. (THIS WORKBOOK IS RECOMMENDED FOR USE WITH ABOVE AVERAGE ABILITY PUPILS.)

. SPELLING GOALS, GRADE 2, BY KOTTMEYER ET AL., PUBLISHED BY WEBSTER

. WRITING BETTER EACH DAY, RECORDER, TRANSITION EDITION, BY FREEMAN PUBLISHED BY ZANER-BLOSER.

. SUPPLEMENTARY MATERIALS

. OUR ENGLISH LANGUAGE, GRADE 2, BY AMERICAN BOOK COMPANY, 1963.

. ENGLISH IS OUR LANGUAGE, GRADE 2 BY D. C. HEATH AND COMPANY, 1961.

. LANGUAGE FOR DAILY USE BY HARCOURT, BRACE AND WORLD, 1964.

. ARBUTHNOT'S ANTHOLOGY

. EXPLORING GOOD ENGLISH, GRADE 2, DUPLICATING MATERIALS FROM CONTENTIAL PRESS.

. HAYES LANGUAGE--DRILLS AND TESTS, HAYES PUBLISHING COMPANY,

. AUDIO-VISUAL MATERIALS

. TEACHERS ARE ENCOURAGED TO MAKE EXTENSIVE USE OF BULLETIN BOARDS, FELT BOARDS, CHALK BOARDS, RECORDS, TAPES, VOWEL AND CONSONANT CHARTS, POSTERS, MOVING PICTURES, AND FILM STRIPS. OVERHEAD PROJECTORS CAN BE USED ESPECIALLY IN STRESSING A SKILL OR CONCEPT. TRANSPARENCIES CAN BE MADE BY THE INSTRUCTOR OR PURCHASED COMMERCIALLY

LANGUAGE ARTS
3RD GRADE

OBJECTIVES

A. TO HELP PUPILS USE ORAL AND WRITTEN LANGUAGE SKILLS TO EXPRESS THEMSELVES IN SENTENCES AND SIMPLE PARAGRAPHS.

B. TO HELP PUPILS LEARN HOW TO LISTEN CAREFULLY TO OBTAIN PLEASURE AND INFORMATION FROM THE IDEAS OF OTHERS.

C. TO HELP PUPILS DEVELOP THE HABIT OF PROOFREADING.

D. TO HELP PUPILS USE CORRECT SOCIAL FORM FOR LETTERS AND INVITATIONS.

E. TO HELP PUPILS LEARN HOW TO PLAN AND WRITE STORIES.

F. TO HELP PUPILS LEARN TO USE TELEPHONE, MAKE INTRODUCTIONS, USE THE DICTIONARY.

G. LANGUAGE INSTRUCTION SHOULD BE DIFFERENTIATED TO FIT THE DIFFERENT CAPABILITIES AND NEEDS OF INDIVIDUAL CHILDREN.

H. TO CHALLENGE THE CHILD TO USE HIS OR HER ABILITY TO THINK.

BASIC CONTENT AND SKILLS

A. CAPITALIZATION
   1. PROPER NOUNS
   2. BEGINNING SENTENCES
   3. GREETING AND CLOSING OF LETTERS

B. PUNCTUATION
   1. USING TERMINAL PUNCTUATION - PERIODS, QUESTION MARKS AND EXCLAMATION POINTS.
   2. USE OF APOSTROPHES IN CONTRACTIONS.
   3. USE OF COMMAS IN WRITING DATES, GREETING AND CLOSING OF LETTERS.

C. CHOOSING WORDS CORRECTLY
   1. VERB FORMS WITH AUXILIARIES.
   2. INTERCHANGING NOUNS WITH PRONOUNS.
   3. DESCRIPTIVE WORDS WITH NOUNS.
   4. DESCRIPTIVE WORDS WITH VERBS.

D. HOW TO WRITE
   1. USE CORRECT HEADING AND APPEARANCE OF A PAPER FOR REPORTS, STORIES, AND LETTERS.
   2. DEVELOP THE HABIT OF PROOFREADING.

E. LISTENING
   1. CONVERSATION
   2. LISTENING TO POETRY AND STORIES READ BY TEACHERS OR CLASSMATES.

F. SPEAKING
   1. DEVELOP COURTEOUS ORAL LANGUAGE IN USING THE TELEPHONE, MAKING INTRODUCTIONS, CONVERSATIONS, AND REPORTS.

THE OVERHEAD PROJECTOR

- THE TEACHER CAN CONTROL THE SPEED OF TEACHING TO MATCH THE SPEED OF LEARNING.
- THE TEACHER MAINTAINS EYE CONTACT WITH EACH PUPIL WHEN USING THE PROJECTOR.
- THE OVERHEAD PROJECTS BRIGHT, SHARP IMAGES ON A SCREEN--INCLUDING COLOR.
- THE OVERHEAD IS USUALLY TEACHER OPERATED AND ATTENTION IS NOT DRAWN AWAY FROM THE INSTRUCTOR. PUPILS CAN ALSO BECOME INVOLVED IN THE USE OF THE PROJECTOR.
- THE OVERHEAD PROJECTOR CAN BE USED IN THE FRONT OF THE CLASSROOM WITH NORMAL ROOM LIGHT.
- THE OVERHEAD IS ONE OF THE POPULAR NEW EDUCATIONAL TOOLS IN EDUCATION TODAY.
- THERE IS A WIDE VARIETY AND SCOPE OF TRANSPARENCIES. SOME ARE PREPARED BY TEACHERS WITH GOOD RESULTS. COMMERCIAL TRANSPARENCIES CAN BE PURCHASED WITH OVERLAYS.
- TEACHERS ARE ENCOURAGED TO IMPROVE THEIR CLASSROOM INSTRUCTION WITH THIS HIGHLY ACCEPTED INSTRUCTIONAL DEVICE.

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GRADE 3

--GROUPING PUPILS FOR INSTRUCTIONAL PURPOSES

- LANGUAGE ARTS CLASSES AT THE THIRD GRADE LEVEL ARE ORGANIZED ON A HETEROGENEOUS BASIS. GROUPING IN LANGUAGE ARTS IS SOMETIMES PERMITTED, WITH ADMINISTRATION APPROVAL, ON AN EXPERIMENTAL BASIS.
- LANGUAGE SKILLS SHOULD BE CORRELATED WITH WORK IN OTHER SUBJECT AREAS.
- LANGUAGE INSTRUCTION SHOULD BE DIFFERENTIATED TO THE CAPABILITIES AND NEEDS OF INDIVIDUAL CHILDREN.
- EACH PUPIL SHOULD BE ENCOURAGED TO SET HIS OWN STANDARDS FOR IMPROVEMENT IN HIS USE OF LANGUAGE.
- IT IS MOST IMPORTANT AT THE PRIMARY LEVELS THAT PUPILS LEARN A GROUP OF WORDS DOES NOT BECOME A SENTENCE OR CARRY THE DESIRABLE MEANING UNLESS THE WORDS ARE PLACED IN A STANDARD ORDER.
- AS LANGUAGE CONCEPTS ARE DEVELOPED, THE PUPILS WILL LEARN THAT A LANGUAGE CONSCIENCE WILL ACT AS HIS GUIDE IN COMMUNICATION SITUATIONS IN THE FUTURE AS WELL AS IN THE PRESENT.

--COMPOSITION

- WRITE SHORT STORIES, DESCRIPTIVE PARAGRAPHS, OR POEMS ON THE CHALK BOARD. ASSIGN PUPILS THE TASK OF PUNCTUATING THIS MATERIAL AND HAVE CLASS DISCUSSION ON THEIR WORK. WHEN MISTAKES ARE DETECTED, MAKE CORRECTIONS AND REVIEW GRAMMATICAL CONCEPTS THAT APPLY.
- SOME TEACHERS SUGGEST THE USE OF WRITING AND ILLUSTRATING ADVERTISEMENTS FOR MAKE BELIEVE COMMERCIALS. DISPLAY THE BEST PUPIL WORK ON BULLETIN BOARDS.
- THE LOW ABILITY PUPIL IS VERY POOR IN SELF EXPRESSION. USE THE EXERCISES PRESENTED IN THE TEXT TITLED "TRY THIS."
- PROVIDE FOR MANY OPPORTUNITIES FOR MEANINGFUL PRACTICE ON BASIC SKILLS; THERE ARE CERTAIN SKILLS IN SPEAKING AND WRITING THAT SHOULD BE SO WELL LEARNED THAT THEIR USE BECOME HABITUAL.
- WRITING ABOUT PERSONAL EXPERIENCES USUALLY PRODUCES A SATISFACTORY RESULT.

--ENRICHMENT

- CREATIVE WRITING: ORIGINAL STORIES, DESCRIPTIONS, POEMS, RESEARCH TYPES OF WRITING, REPORTS, BOOK REVIEW AND SOME LETTER WRITING.
- ENRICHMENT MATERIALS IN LANGUAGE ARTS ARE USUALLY CORRELATED WITH OTHER SUBJECTS SUCH AS SOCIAL STUDIES AND SCIENCE.

--ENRICHMENT (CONT.).

- CORRELATE LANGUAGE ARTS WITH THE CHILDREN'S LITERATURE SERIES TITLED, TREAT SHOP PUBLISHED BY CHARLES MERRILL BOOK COMPANY.

- MANY TYPES OF ENRICHMENT MATERIALS CAN BE USED, SUCH AS: ORIGINAL PLAYS, PUPPET SHOWS, SPECIAL WRITTEN REPORTS ON SUBJECTS OF INTEREST TO THE ENTIRE CLASS, DITTO WORKSHEETS, AND ASSIGNMENTS AT THE CHALK BOARD. MAKE GOOD USE OF POETRY AND OTHER TYPES OF LITERATURE.

- TEACHERS SHOULD AFFORD ALL THE PUPILS THE OPPORTUNITY FOR CREATIVE EXPRESSION IN WRITTEN AND ORAL FORM.

- ANY ACTIVITY WHICH CALLS FOR PUPIL SELF EXPRESSION IS TRULY CREATIVE.

--SPELLING

- PROOFREADING WITH THE PUPILS HELPS TO DEVELOP SOUND SPELLING SKILLS.

- SPELLING TEXT USED: SPELLING GOALS BY WEBSTER.

- IN ADDITION TO THE GENERAL SPELLING SKILLS TAUGHT DURING SPELLING CLASS, THE PUPILS SHOULD BE ENCOURAGED TO DEVELOP HIS OWN PERSONAL DICTIONARY (A SMALL SPIRAL NOTEBOOK) OF WORDS OFTEN NEEDED WHILE DOING OTHER WRITTEN ASSIGNMENTS OR CREATIVE WRITING. THE NOTEBOOK SHOULD ALWAYS BE AVAILABLE FOR REFERENCE.

- SOME TEACHERS USE GOALS IN READING WHICH GIVES ADDED HELP SINCE THE VOCABULARY IS THE SAME AS IN THE SPELLING TEXT.

- STRESS CORRECT LETTER FORMATION, NEATNESS, AND ACCURACY IN ALL SPELLING ASSIGNMENTS. ESTABLISH STANDARDS FOR ALL TO FOLLOW.

- TEACHERS EMPHASIZE SPELLING ON A DAILY BASIS IN ALL CLASSES.

--VOCABULARY BUILDING

- MAKE GOOD USE OF THE GLOSSARY AND DICTIONARY. STRESS SYLLABICATION AND WORD ACCENT.

- MAKE USE OF NEW WORDS THROUGH THE MEDIUM OF WRITTEN STORIES, POEMS, AND SPECIAL REPORTS. NEW VOCABULARY WORDS CAN BE RECOGNIZED THROUGH ORAL READING AND EMPHASIS PLACED UPON PRONUNICATION, DEFINITION, AND CORRECT SPELLING.

- STRESS VOCABULARY BUILDING THROUGH PREFIXES, SUFFIXES, HOMONYMS AND ANTONYMS, AS WELL AS WORD MEANINGS.

- TEACHERS SHOULD EMPHASIZE GOOD WORD ATTACK SKILLS IN ALL PHASES OF INSTRUCTION.

--HANDWRITING

. The Zaner-Bloser method of handwriting is used at the elementary level.

. If a child's left handedness is definitely established, the teacher should never attempt to have him write with his right hand. This can cause great emotional damage to the child.

. The teacher must teach correct writing position (left and right handed writers) size of letters, slant, spacing, beginning and ending strokes, alignment, letter formation and movement.

. The teacher owes it to himself to develop his own handwriting to a level which sets the example for others to follow.

--INSTRUCTIONAL MATERIALS

. Basic Texts

. English Is Our Language, Book 3, by Sartain, published by D. C. Heath and Company, 1966.

. Spelling Goals, Book 3, by Kottmeyer and Ware, published by Webster Publishing Company, 1960.

. Learning A New Way, by Freeman, published by Zaner-Bloser.

. Supplementary Materials

. Treat Shop (literature) by Johnstone et al., published by Charles Merrill, Inc., 1966.

. Children's Literary Heritage, Stories of folk tales, fables, and Mother Goose.

. Duplicating materials from Continental Press.

. Child Craft, 1966.

. Children's Literature by Ernest, published by Grossett and Dunlap,

. Cursive Writing by Briggs, published by Gel-Sten Supply.

. Encyclopedia Brittanica Jr. 1966 and Golden Book, 1959.

. Building Your Language, by McKee, published by Houghton Mifflin, 1960.

. Children's Writing and How It Grows; Helping Children Explore the Author's Craft, Scott Foresman and Co., 1967.

. Audio-Visual Materials

. Make good use of bulletin boards, felt boards, chalk boards, recordings, tapes, vowel and consonant charts, posters, moving pictures and film strips. Overhead Projectors can be used extensively especially in stressing a skill or concept. Transparencies can be made by the teacher or purchased commercially.

Language Arts
4th Grade

. AIMS AND OBJECTIVES

A. Develop habits and skills of spoken language.

B. Develop good listening habits.

C. Develop skills of the written language.

D. Give opportunities for creative expression.

E. Correlate English to all other subjects and to the pupils' daily lives.

F. To challenge the pupil to use his ability to think.

. BASIC CONTENT

A. Improving Skills of Discussion
   1. Keeping to subject
   2. Developing art of listening
   3. Speaking clearly

B. Improving Sentence
   1. Subjects
   2. Predicates
   3. Kinds of sentences
   4. Paragraphs

C. Writing Letters
   1. Friendly letters
   2. Announcements
   3. Invitations
   4. Introductions

D. Writing Stories
   1. Creative
   2. Titles and beginning sentence
   3. Written conversation
   4. Direct quotations

E. Enjoying Books
   1. Book talks
   2. Capital letters
   3. Paragraphs about books

F. Finding Information
   1. Index
   2. Contents
   3. Dictionary
   4. Encyclopedia
   5. Outlining

G. Reports
   1. Written
   2. Oral

H. Enjoying Poetry
   1. Listening
   2. Writing poems
   3. Choral reading

I. Word Usage
   1. Verbs
   2. Nouns
      a. Common
      b. Proper
   3. Pronouns
   4. Adjectives
   5. Negatives
   6. Roots, prefixes, suffixes
   7. Homonyms

GRADE 4

--GROUPING PUPILS FOR INSTRUCTIONAL PURPOSES

- LANGUAGE ARTS CLASSES AT THE FOURTH GRADE LEVEL ARE MAINLY ORGANIZED ON A HETEROGENEOUS BASIS. GROUPING FOR EXPERIMENTAL PURPOSES IS ON A LIMITED BASIS IN THIS SUBJECT AREA WHEN GIVEN ADMINISTRATIVE APPROVAL.

- PRIMARY EMPHASIS SHOULD BE PLACED ON DEVELOPMENT OF HABITS AND SKILLS OF THE SPOKEN LANGUAGE.

- THE TEACHING OF LISTENING HABITS AND SKILLS SHOULD BE GIVEN A HIGH DEGREE OF ATTENTION AND APPLICATION.

- LANGUAGE TEACHERS SHOULD BE CONCERNED WITH THE FINDINGS OF LINGUISTIC RESEARCH CONCERNING THE NATURE OF LANGUAGE. LINGUISTICS HAS PRODUCED A BETTER CLASSIFICATION AND SET OF DEFINITIONS FOR MUCH OF THE ENGLISH GRAMMAR.

- LANGUAGE SKILLS ARE BEST LEARNED IN SITUATIONS WHERE THEY ARE REALLY NEEDED AND ACTUALLY USED. CORRELATE THESE SKILLS THROUGH APPLICATION IN OTHER SUBJECT AREAS.

- LANGUAGE INSTRUCTION SHOULD BE DIFFERENTIATED TO MEET THE CAPABILITIES AND NEEDS IN ORDER TO CARRY ON A PROGRAM OF LANGUAGE INSTRUCTION WHICH WILL ENABLE EACH CHILD TO ESTABLISH A GROWTH PATTERN.

- SMALL GROUPS FOR CORRECTIVE TEACHING OF A PARTICULAR LANGUAGE SKILL SHOULD BE ORGANIZED FREQUENTLY; THIS WILL ENDEAVOR TO PROVIDE HELPFUL INFORMATION WHERE IT IS MOST NEEDED.

- EACH PUPIL SHOULD BE ENCOURAGED TO SET HIS OWN STANDARDS FOR IMPROVEMENT IN HIS USE OF LANGUAGE IN EVERYDAY LIVING.

--COMPOSITION

- CONSIDERABLE EMPHASIS SHOULD BE PLACED ON DEVELOPING THE SKILLS OF WRITTEN LANGUAGE; BOTH INFORMAL, AS USED IN FRIENDLY LETTERS AND SOME TYPES OF STORIES; AND FORMAL WRITING AS USED IN REPORTS AND OTHER TYPES OF PAPERS WHICH PRESENT FACTUAL INFORMATION.

- PUPILS SHOULD BE ENCOURAGED TO WRITE POEMS USING TOPICS OF THEIR OWN CHOOSING AND AT TIMES REFERRING TO THE SUGGESTIONS IN THE TEXTBOOK TITLED "TRY THIS."

- TEACHERS SHOULD AFFORD ALL THEIR PUPILS THE OPPORTUNITY FOR CREATIVE EXPRESSION IN WRITTEN FORM.

- THE TEACHER SHOULD ANALYZE THE SKILL NEEDS OF THE PUPILS AND CAPITALIZE ON THEIR NATURAL INTERESTS TO INITIATE WRITTEN COMMUNICATION PROJECTS.

--COMPOSITION

. PROVIDE MANY OPPORTUNITIES FOR MEANINGFUL PRACTICES ON BASIC SKILLS; THERE ARE CERTAIN KIND OF SKILLS IN SPEAKING AND WRITING WHICH SHOULD BE SO WELL LEARNED THAT THERE USE BECOME HABITUAL.

--ENRICHMENT

. ENRICHMENT ACTIVITIES ARE ESSENTIAL IN THE DEVELOPMENT OF A WELL-ROUNDED AND UNDERSTOOD PERSON.

. POETRY AND LITERATURE CAN BE USED TO A GOOD ADVANTAGE IN THE ENRICHMENT PHASE.

. RESEARCH WORK CAN BE ASSIGNED FOR PANEL DISCUSSIONS; CORRELATE TOPICS WITH SOCIAL STUDIES THROUGH NEWS REPORTS.

. SOME PUPILS HAVE THE ABILITY TO WRITE AND PRODUCE SHORT PLAYS.

. ANY ACTIVITY WHICH CALLS FOR PUPIL SELF-EXPRESSION IS TRULY CREATIVE.

--SPELLING

. PROOFREADING WITH THE PUPILS HELPS TO DEVELOP SOUND SPELLING SKILLS. EMPHASIZE SPELLING IN ALL SUBJECT AREAS.

. SPELLING TEXT USED: SPELLING AND USING WORDS, BY BILLINGTON, PUBLISHED BY SILVER BURDETT, 1963.

. SPELLING SKILLS--PHONICS, WORD MEANING, DICTIONARY STUDY, WRITING AND SPEAKING AND LISTENING.

. METHODS--DICTION OF SENTENCES, ORAL AND WRITTEN EXERCISES.

. TEACHERS SHOULD EMPHASIZE SPELLING ON A DAILY BASIS.

--VOCABULARY BUILDING

. ENCOURAGE PUPILS TO USE GLOSSARIES AND DICTIONARIES; USE OF APPROPRIATE WORD IN CONTEXT; USING PREFIXES, SUFFIXES, AND ROOT WORDS; SOUNDS OF VOWELS AND CONSONANTS.

. STRESS GOOD VOCABULARY USAGE IN ALL SUBJECT AREAS.

. TEACHERS SHOULD EMPHASIZE GOOD WORD ATTACK SKILLS IN ALL PHASES OF INSTRUCTION.

--HANDWRITING

. THE ZANER-BLOSER METHOD OF HANDWRITING IS USED AT ALL ELEMENTARY LEVELS.

. IT IS DIFFICULT AND MOST CASES IMPOSSIBLE, TO CORRECT IMPROPER HANDWRITING HABITS AT THE FOURTH GRADE LEVEL.

--HANDWRITING (CONT.)

- THE TEACHER MUST BE ABLE TO ANALYZE A CHILD'S WRITING IN TERMS OF SIZE, SLANT, SPACING, BEGINNING AND ENDING STROKES, ALIGNMENT, LETTER FORMATION AND MOVEMENT.

- THE TEACHER OWES IT TO HIMSELF AND TO HIS PUPILS TO DEVELOP HIS OWN WRITING SKILLS TO THE HIGHEST LEVEL OF HIS PHYSICAL ABILITY.

--INSTRUCTIONAL MATERIALS

- BASIC TEXTS

  - ENGLISH IS OUR LANGUAGE, BOOK 4, BY SARTAIN, PUBLISHED BY D. C. HEATH AND COMPANY, 1966.

  - HAYES LANGUAGE DRILLS AND TESTS (DUPLICATOR STENCILS) HAYES PUBLISHING COMPANY, 1959.

  - ZANER BLOSER SEEING OUR PROGRESS AND REFERENCE MANUAL FOR TEACHERS, 1959.

- SUPPLEMENTARY MATERIALS

  - MAGIC CARPET (LITERATURE) BY JACOBS, ET AL., PUBLISHED BY CHARLES MERRILL, 1966.

  - GUIDE TO BETTER ENGLISH (DRILLS AND TESTS) RANDOLPH HAYES PUBLISHING COMPANY, 1959.

  - PRACTICES FOR DEVELOPING LANGUAGE (WORKBOOK) BY MCKEE AND MCCOREN, PUBLISHED BY HOUGHTON MIFFLIN.

  - MASTERING YOUR LANGUAGE BY DELMANN AND SHERIDAN, PUBLISHED BY LYONS AND CARNAHAN.

  - CHILDREN'S WRITING AND HOW IT GROWS; HELPING CHILDREN EXPLORE THE AUTHOR'S CRAFT, SCOTT, FORESMAN AND COMPANY, 1967.

- AUDIO-VISUAL MATERIALS

  - MAKE GOOD USE OF BULLETIN BOARDS, TAPES, PICTURES, CHARTS, MOVING PICTURES, AND FILM STRIPS.

  - OVERHEAD PROJECTORS CAN BE USED EXTENSIVELY ESPECIALLY IN STRESSING A BASIC SKILL OR CONCEPT. TRANSPARENCIES CAN BE MADE BY THE TEACHER OR PURCHASED COMMERCIALLY.

  - PRACTICE READINGS ON TAPE RECORDERS; VOWEL AND CONSONANT SOUNDS AS NEEDED.

LANGUAGE ARTS
5TH GRADE

I. AIM AND OBJECTIVES

A. TO ELIMINATE SPEECH ERRORS AND PROMOTE GROWTH AND DVELOPMENT OF GOOD ENGLISH THROUGH THE USE OF SPOKEN AND WRITTEN LANGUAGE.

B. TO PROVIDE THE MEANS FOR INCREASING VOCABULARY USAGE.

C. TO PROVIDE OPPORTUNITIES FOR SELF-CRITICISM AND EVALUATION OF SKILLS AND ABILITIES.

D. TO PROVIDE SITUATIONS WHERE A NEED ARISES FOR USING LANGUAGE SKILLS.

E. TO CO-RELATE THE USE OF LANGUAGE SKILLS WITH OTHER SUBJECT AREAS.

F. TO PROVIDE FOR INDIVIDUAL DIFFERENCES IN THE CHOICE OF CONTENT.

G. TO ENCOURAGE AND DEVELOP HIGHER STANDARDS IN NEATNESS.

H. TO PROVIDE AN OPPORTUNITY FOR INDIVIDUAL AWARENESS OF HIS PERSONAL GROWTH AND DEVELOPMENT IN LANGUAGE SKILLS.

I. TO ENCOURAGE CREATIVITY AND PROVIDE OPPORTUNITIES FOR INDIVIDUAL GROWTH IN THAT FILED.

J. TO ENCOURAGE GOOD LISTENING HABITS AND DEVELOP CONSTRUCTIVE CRITICISM.

K. TO PRESENT THE TECHNICAL GRAMMAR WHICH IS FUNDAMENTAL IN PROVIDING A DESIRABLE WORKABLE PROGRAM.

L. TO CHALLENGE THE CHILD TO USE HIS OR HER ABILITY TO THINK.

II. BASIC CONTENT

A. IMPROVING WRITTEN SKILLS
1. SENTENCE STRUCTURE AND CLASSIFICATION
2. AVOIDING RUN-ON SENTENCES AND SENTENCE FRAGMENTS.
3. CAPITALIZATION AND PUNCTUATION
4. DEVELOPING AN UNDERSTANDING OF NOUNS, VERBS, ADJECTIVES, ADVERBS, AND PRONOUNS.
5. DEVELOPING GOOD PARAGRAPH UNDERSTANDING AND CONSTRUCTION.

B. DEVELOPING LISTENING SKILLS AND ACTIVITIES
1. READING OF POETRY
2. POETRY IN MUSIC
3. DRAMATIC APPRECIATION AND EXPERIENCE
4. READING OF ORIGINAL STORIES AND COMPOSITIONS

C. Improving Oral Skills and Activities
   1. Discussions
   2. Making introductions
   3. Giving directions and descriptions
   4. Using the telephone
   5. Conducting a meeting
   6. Dramatizations
   7. Choral Readings
   8. Book reviews

III. GUIDELINES

A. Thorough training and preparation for teaching assignment.

B. Teacher's exhibition of command of subject matter.

C. Original and vaired techniques.

D. Creating good classroom control and atmosphere.

E. Awareness of and provision for individual differences.

F. Proper guidance to help pupils overcome difficulties.

G. Proper motivation to stimulate pupil interest.

GRADE 5

--GROUPING PUPILS FOR INSTRUCTIONAL PURPOSES

- LANGUAGE ARTS CLASSES AT THE FIFTH GRADE LEVEL ARE MAINLY ORGANIZED ON A HETEROGENEOUS BASIS. GROUPING FOR EXPERIMENTAL PURPOSES IS ON A LIMITED BASIS SUBJECT TO ADMINISTRATIVE APPROVAL.
- MORE CREATIVE WRITING IS ASSIGNED TO PUPILS OF HIGH ABILITY, SUCH AS, SPECIAL RESEARCH PAPERS, REPORTS AND OUTLINES.
- PUPILS WHO HAVE LANGUAGE ARTS WEAKNESS IN A GIVEN AREA ARE ASSIGNED SPECIAL WORK IN SUPPLEMENTARY BOOKS.
- THE FLEXIBILITY OF THE LANGUAGE ARTS PROGRAM ENABLES THE TEACHERS TO RELATE SEASONAL ACTIVITIES WITH CHILDREN'S SPECIAL INTERESTS.
- HIGH ABILITY PUPILS MAYBE ASSIGNED TO WORK AS HELPERS WITH THE SLOW LEARNERS, ESPECIALLY IN THE AREA OF SIMPLE SENTENCE STRUCTURE.
- LOW ABILITY PUPILS SHOULD WORK MAINLY ON BASIC STRUCTURE, SUCH AS: WORD USAGE, SENTENCE ORGANIZATION, AND APPLICATION; NOT TOO MUCH IS ACCOMPLISHED WITH RESEARCH TYPE ASSIGNMENTS.

--COMPOSITION

- TEACHERS ARE ENCOURAGED TO CORRELATE LANGUAGE SKILLS WITH OTHER SUBJECT AREAS; STRESS SIMPLE SENTENCE STRUCTURE AND ABILITY OF EXPRESSING ONE'S THOUGHTS TO OTHERS.
- TRY TO EMPHASIZE ALL CLASSIFICATIONS OF WRITING AND DEVOTE SPECIAL ATTENTION TO CREATIVE WRITING.
- WRITTEN WORK AT THIS LEVEL SHOULD INCLUDE SIMPLE SENTENCES EXPRESSING A THOUGHT, SHORT PARAGRAPHS ON GIVEN SUBJECTS, LETTER WRITING, BOOK REPORTS, TALL TALES OR EXAGGERATIONS, IMAGINATIVE STORIES, POETRY WRITING, PERSONAL EXPERIENCES, AND EVENTS TREATING WITH CONVERSATION.
- TEACHING PUNCTUATION MUST BE "MEANING CENTERED" RATHER THAN "RULED CENTERED" IF PUPILS ARE TO COMPREHEND WHY IT IS NECESSARY.

--ENRICHMENT

- THE BASIC TEXT HAS A SPECIAL ENRICHMENT PROGRAM THAT IS EXCELLENT; CREATIVE WRITING, PLAYS RADIO PROGRAMS, AND ORGANIZING CLASSROOM NEWSPAPERS ARE GIVEN SPECIAL ATTENTION.
- THE LANGUAGE ARTS, COMPOSED OF LISTENING, SPEAKING, READING, AND WRITING, ARE CLOSELY RELATED AND OVERLAPS IN ORGANIZATION OF ENRICHMENT MATERIALS.

--ENRICHMENT (CONT).

. THE ELEMENTARY LITERATURE SERIES IS AVAILABLE FOR USE ON AN ENRICHMENT LEVEL. THE SCOTT, FORESMAN READERS HAVE AN ABOVE AVERAGE READING LEVEL THAT CAN BE UTILIZED BY FIFTH GRADE TEACHERS.

. SUGGESTIONS FOR ENRICHMENT: FORM A HOBBY CLUB, WRITE ORIGINAL POETRY, CHOOSING SPECIAL POEMS TO PRESENT TO THE CLASS, SPECIAL BOOK REPORTS OF INTEREST TO ALL AND STORIES OF PERSONAL EXPERIENCES.

--SPELLING

. EMPHASIZE CORRECT SPELLING IN ALL SUBJECT AREAS.

. INSTRUCT PUPILS IN BASIC SPELLING SKILLS, WORD FEELING, RECOGNIZING SYMBOLS, HEARING AND PLACING ACCENT MARKS, VOWEL SOUNDS, DEVELOPING OF DICTIONARY SKILLS AND CONTINUAL VOCABULARY GROWTH.

. TEACH WORD STRUCTURE, PREFIXES, SUFFIXES AND RECOGNIZING ROOT WORDS.

. ADDITIONAL EMPHASIS UPON SPELLING IS NEEDED AT THE FIFTH GRADE LEVEL.

. CREATE A GOOD ATMOSPHERE FOR CORRECT SPELLING AS USE OF GAMES SUCH AS SPELLDOWN AND OTHERS.

--VOCABULARY BUILDING

. EMPLOY CONTEXT CLUES, INTERPRETING PICTURES, AND COLLOQUIAL EXPRESSIONS, MULTIPLE MEANINGS, INTERPRETING HOMONYMS, ANTONYMS, HETERONYMS, SYNONYMS, USING GLOSSARY AND DEVELOPING DICTIONARY SKILLS, ADDING PREFIXES AND SUFFIXES TO BASIC WORDS AND RECOGNIZING THE CHANGED MEANING.

. TEACH VOCABULARY GROWTH IN ALL SUBJECT AREAS.

. ENCOURAGE GLOSSARY AND DICTIONARY USAGE AND UNDERSTANDING.

--HANDWRITING

. USE THE ZANER-BLOSER HANDWRITING BOOKLETS IN YOUR CLASSES. IT PROVIDES A COMPLETE SEQUENCE OF HANDWRITING SKILLS ALONG WITH REGULAR WRITTEN WORK ASSIGNED IN THE CLASSROOM.

. FIFTH GRADE TEACHERS WILL FIND IT ALMOST IMPOSSIBLE TO CORRECT LEFT-HANDED WRITERS WHO HAVE POOR WRITING HABITS.

. PLACE MAJOR EMPHASIS UPON NEATNESS AND LEGIBILITY.

--INSTRUCTIONAL MATERIALS

. <u>BASIC TEXTS</u>

. <u>ENGLISH IS OUR LANGUAGE</u>, BY SARTAIN ET AL., PUBLISHED BY D. C. HEATH AND COMPANY, 1966.

--INSTRUCTIONAL MATERIALS (CONT.)

- BASIC TEXTS (CONT.)
  - IMPROVING OUR WRITING, BY FREEMAN, PUBLISHED BY ZANER-BLOSER.
  - SPELLING AND USING WORDS, BOOK 5, BY BILLINGTON, PUBLISHED BY SILVER BURDETT.
- SUPPLEMENTARY MATERIALS
  - MY WORD BOOK BY BREED AND ROGERS, PUBLISHED BY LYONS AND CARNAHAN.
  - IMPROVING YOUR LANGUAGE, PUBLISHED BY HOUGHTON MIFFLIN AND COMPANY.
  - OUR ENGLISH LANGUAGE, BY BAILEY AND BARNES, PUBLISHED BY AMERICAN BOOK COMPANY.
  - CHILDRENS WRITING AND HOW IT GROWS; HELPING CHILDREN EXPLORE THE AUTHOR'S CRAFT, BY SCOTT, FORESMAN AND COMPANY, 1967.
- AUDIO-VISUAL MATERIALS
  - MAKE GOOD USE OF BULLETIN BOARDS, TAPES, PICTURES, CHARTS, RECORDINGS, MOVING PICTURES, AND FILM STRIPS.
  - OVERHEAD PROJECTORS CAN BE USED EXTENSIVELY ESPECIALLY IN STRESSING A BASIC SKILL OR CONCEPT. TRANSPARENCIES CAN BE MADE BY THE TEACHER OR PURCHASED COMMERCIALLY.
  - THE USE OF AUDIO-VISUAL MATERIALS HELPS TO INCREASE PUPIL RETENTION. THE EXTENSIVE USE OF THE LECTURE APPROACH TO TEACHING IS GIVING WAY TO NEWER METHODS AND TECHNIQUES. AUDIO-VISUAL MATERIALS SHOULD HAVE AN IMPORTANT PART IN YOUR INSTRUCTIONAL PROGRAM.

LANGUAGE ARTS
6TH GRADE

I. AIMS AND OBJECTIVES

A. PRIMARY EMPHASIS SHOULD BE PLACED ON DEVELOPMENT OF HABITS AND SKILLS OF SPOKEN LANGUAGE.

B. RELATE ENGLISH TO SCHOOL PROGRAM AND TO STUDENT'S DAILY LIVES IN COMMUNITY AND HOME INSTEAD OF AS AN ISOLATED SUBJECT.

C. SUPPLY KNOWLEDGE OF TOOLSAND DEVELOP ABILITY TO IMPROVE BOTH PHASES OF COMMUNICATION - ORAL AND WRITTEN.

D. TO DEVELOP THEIR UNDERSTANDING OF THE CONCEPT OF ENGLISH GRAMMAR AS A TOOL FOR BETTER USE AND UNDERSTANDING BY PRESENTING BASIC SKILLS IN MEANINGFUL SITUATIONS.

E. TO DEVELOP CREATIVITY OF SELF-EXPRESSION - ORAL AND WRITTEN.

F. TO CHALLENGE THE CHILD TO USE HIS ABILITY TO THINK, AND DEVELOP HIS UNDERSTANDING THAT THIS IS A PRIME REQUISITE FOR A CITIZEN IN A MODERN, DEMOCRATIC SOCIETY.

G. TO DEVELOP GROWTH OF MORAL AND SPIRITUAL VALUES.

H. SHOULD BE UNDERSTOOD THAT FUN AND INTEREST IN LANGUAGE INCREASES AS LANGUAGE SKILLS GROWS.

I. DEVELOP UNDERSTANDING THAT WRITTEN LANGUAGE IS PRESENTED AS MEANS OF PRESERVING AND SHARING THE FUN EXPERIENCED IN ORAL ACTIVITIES.

J. EACH CHILD ENCOURAGED TO SET HIS OWN STANDARDS FOR IMPROVEMENT IN HIS USE OF LANGUAGE.

II. BASIC CONTENT

A. IMPROVING WRITTEN SKILLS.
1. SENTENCE STRUCTURE
2. CAPITALIZATION
3. PUNCTUATION
4. COOPERATIVE
5. INDIVIDUAL ORIGINAL COMPOSITION AND PERSONAL ANECDOTES
6. WRITING RESEARCH REPORTS (GUIDANCE NOT PLAGIARISM)
7. DEEPING DIARIES, PURNALS CLASS LOG, OR SCRAPBOOK
8. SINGLE SENTENCE OR PARAGRAPH DEFINITIONS AND DESCRIPTIONS.

B. Speaking skills
   1. Introductions, meetings, directions, dramatizations.
   2. Group discussion, planning, conversation.
   3. Impromptu talks, evaluations or interpretations.
   4. Reading own compositions aloud.

C. Reading
   1. Emphasis and making wise choices in reading.
   2. Comparing two books on same subject.
   3. Emphasis on newspapers and magazines.
   4. Encourage reading during summer.

D. Listening skills
   1. Understanding directions, explanations, descriptions, definitions.
   2. Being able to listen critically to stories, poetry, recordings, speeches, or resource persons.

E. Moral and spiritual values developed through meaningful situations and discussions.
   1. Kindness, responsibility, courage, friendliness, cooperation, obedience, self-reliance, honesty, unselfishness, perseverance, and fairness.

F. Use of parts of speech
   1. Subjects and predicates
   2. Verbs in building sentences
      A. Kinds of verbs
      B. Verb forms
      C. Agreement of subject and verb
   3. Use of nouns in building sentences
      A. Subjects
      B. Predicate nominatives
      C. Direct objects
      D. Direct address
      E. Appositives
      F. Indirect objects
   4. Using pronouns in building sentences
      A. Kinds of pronouns
         1. Personal
         2. Indefinite
         3. Interrogative
      B. Using pronouns correctly
      C. Pronouns and anticedents
   5. Using adjectives in building sentences
      A. Recognizing adjectives and predicate adjectives
      B. Using adjectives correctly and in comparisons
   6. Using adverbs in building sentences
      A. Recognizing adverbs and avoiding adverb-adjective confusion

7. USING PREPOSITIONS IN BUILDING SENTENCES.
   A. RECOGNIZING PREPOSITIONS AND CORRECT USAGE
   B. STRUCTURE OF PREPOSITIONAL PHRASES
   C. PREPOSITIONAL PHRASES AS MODIFIERS
8. USING CONJUNCTIONS TO BUILD COMPOUND SENTENCES
   A. REVIEW COMPOUND SENTENCES
   B. BUILDING COMPOUND SENTENCES

III. BASIC SKILLS TO BE DEVELOPED

A. THE PARTS OF SPEECH, PUNCTUATION, SPELLING, AND CORRECT EFFECTIVE SENTENCE STRUCTURE AS TOOLS FOR MAKING SENTENCES CORRECT AND CLEAR.

B. A PARAGRAPH AS A LOGICAL PROCESSION OF SENTENCES AND THOUGHTS TOGETHER EACH DEPENDING ON THE OTHER.

C. MASTERING TOOLS OF COMMUNICATION BEFORE THEY CAN SPEAK OR WRITE CORRECTLY.

D. A KNOWLEDGE OF GRAMMAR AND MECHANICS NECESSARY IN ORDER TO BUILD A DESIRABLE STANDARD OF LIFE.

IV. BASIC GUIDELINES (IN PROVIDING A GOOD LEARNING ENVIRONMENT)

A. THOROUGH PREPARATION AND PLANNING FOR EACH TEACHING ASSIGNMENT.

B. EXHIBITION BY TEACHER OF A COMMAND OF THE SUBJECT MATTER.

C. EFFECTIVE AND VARIED TEACHING TECHNIQUES.

D. PRESENCE OF CLASSROOM CONTROL, PROPERLY ACHIEVED.

E. RECOGNITION OF INDIVIDUAL DIFFERENCES.

F. GUIDANCE PROVIDED TO HELP PUPILS DEVELOP EFFECTIVE STUDY HABITS.

G. MOTIVATION THAT STIMULATES AND PROVIDES LIFE IN THE CLASSROOM.

H. CREATE AN ATMOSPHERE OF ENJOYMENT AND APPRECIATION OF LANGUAGE ARTS IN THE CLASSROOM.

I. TO ASSIGN SCHOOL WORK THAT MAKES SENSE--NOT PERMISSIVE OR PROGRESSIVE BUT MADE SO STUDENTS KNOW WHAT THEY ARE TO DO AND HOW TO GO ABOUT IT COMPREHENDING THE NECESSITY OF SUCH ASSIGNMENT, WITHOUT THE TEACHER CONTINUALLY EXPLAINING "WHY".

J. TO CONSTRUCT OUR ENGLISH PROGRAM SO IT WILL BE SEQUENTIAL, CUMMULATIVE AND ARTICULATE.

K. ENCOURAGE ACTIVE PARTICIPATION IN CLASSROOM.

L. LANGUAGE INSTRUCTION DIFFERENCTIALTED TO FIT DIFFERENT CAPABILITIES AND NEEDS.

GRADE 6

--GROUPING PUPILS FOR INSTRUCTIONAL PURPOSES

- NO GRADE LEVEL ABILITY GROUPING IN LANGUAGE ARTS EXCEPT AS RECOMMENDED ON AN INDIVIDUAL BASIS IN EACH CLASSROOM.
- THOSE WHOPOSSESS THE ABILITY TO DO TOP LEVEL WORK ARE GIVEN SPECIAL PROJECTS. THESE ASSIGNMENTS COULD BE CLASSIFIED AS AN ENRICHMENT APPROACH.
- GENERAL DISCUSSION ON SPECIFIC MATERIALS CAN INVOLVE THE ENTIRE CLASS.
- THE FLEXIBILITY OF THE PROGRAM ENABLES THE TEACHER TO PLAN LANGUAGE ART ACTIVITIES RELATED TO THE SEASONAL ACTIVITIES AND CHILDREN'S SPECIAL INTERESTS.
- WORK INDIVIDUALLY WITH SLOW LEARNERS. GIVE RECOGNITION TO READING LEVEL AND PUPIL INTEREST.
- WORK ON REINFORCEMENT OF SUBJECT-VERB CONCEPTS AND OTHER PARTS OF SPEECH WITH SLOW LEARNERS.
- THE MORE ABLED PUPILS MAY BE ASSIGNED TO WORK AS HELPERS WITH THE SLOW LEARNERS ESPECIALLY IN THE AREA OF SIMPLE SENTENCE STRUCTURE.

--COMPOSITION

- TEACHERS USUALLY ASSIGN ONE MAJOR RESEARCH TOPIC OR REPORT FOLLOWED BY SEVERAL SIMPLER ONES.
- USE COMPLETE SENTENCES AS A DIRECT APPROACH TO DAILY COMPOSITION. PUPILS SHOULD BE TAUGHT THAT ORDER IS ONE OF THE MOST ESSENTIAL INGREDIENTS IN EFFECTIVE COMMUNICATION.
- CHECK WRITTEN ASSIGNMENTS FOR SPELLING, GRAMMAR, SENTENCE STRUCTURE, AND PARAGRAPH MEANING.
- NUMEROUS EXPERIENCES STRESSING CREATIVE WRITING CAN BE FOUND IN THE BASIC TEXT. PUPILS ARE MOTIVATED TO RECALL PERSONAL EXPERIENCES AND USE THEIR IMAGINATION TO PRODUCE SENSORY IMAGES ON WHICH TO BASE STORIES AND POEMS.
- SPECIAL ORAL AND WRITTEN REPORTS ARE ENCOURAGED; RELATE REPORTS WITH PERSONAL EXPERIENCES.
- DEVOTE SOME TIME TO LETTER WRITING; BOTH BUSINESS AND FRIENDLY.
- PUPILS SHOULD BE ENCOURAGED TO WRITE AND PUNCTUATE IN A MANNER THAT WILL ADD TO CLARITY AND EFFECTIVENESS OF EXPRESSION.

--ENRICHMENT

- TRY TO UTILIZE THE SUPPLEMENTARY MATERIALS LISTED AT THE END OF EACH CHAPTER. THIS INCLUDES REFERENCES FOR THE TEACHERS, BOOKS FOR THE PUPILS AND USE OF AUDIO-VISUAL MATERIALS.

- CREATIVE EXPERIENCES USUALLY INSTILL IN THE CHILDREN A MOOD THAT WILL MAKE THEM WANT TO SHARE THEIR EXPERIENCES AND FEELINGS WITH OTHERS.

- ENRICHMENT ACTIVITIES TITLED "TRY THIS!" CAN BE WORKED IN WITH REGULAR LANGUAGE ARTS ASSIGNMENTS.

- ALTHOUGH ENRICHMENT ACTIVITIES ARE PLANNED PARTICULARY FOR THE BETTER STUDENTS, THEY MAY BE ATTEMPTED BY ANYONE WHO HAS THE TIME AND INTEREST.

- ENCOURAGE PUPILS TO WRITE POEMS, PLAYS, SHORT STORIES. USE SPECIAL LITERATURE SERIES FOR THEIR GRADE LEVEL FOR ENJOYMENT AND APPRECIATION OF READING.

--SPELLING

- SPELLING AND USING WORDS, SILVER BURDETT AND MY WORD BOOK GRADE 6, LYONS AND CARNAHAN. THESE TWO BOOKS CAN BE USED FOR AVERAGE AND ABOVE AVERAGE PUPILS.

- ALL WRITTEN ASSIGNMENTS ARE CHECKED FOR MISSPELLED WORDS. GRADE POINT DEDUCTIONS ARE GIVEN ON ALL PAPERS EXCEPT TESTS FOR WORDS MISSPELLED.

- BASIC WORD STRUCTURE, PREFIXES, ROOT WORDS, SUFFIXES, AND DICTIONARY SKILLS SHOULD BE STRESSED.

- SPELLING INSTRUCTION IS A GOOD OPPORTUNITY TO PROVIDE SYSTEMATIC EXPERIENCE IN WORD MEANING--EXPERIENCES THAT ARE OFTEN LEFT TO ACCIDENT IN OTHER SUBJECT AREAS.

- TO ACHIEVE THE GOAL OF GOOD SPELLING, IT IS NECESSARY TO MAKE EACH "SPELLING WORD" PART OF A MEANINGFUL LESSON - NOT ONCE, BUT MANY TIMES FROM YEAR TO YEAR.

--VOCABULARY BUILDING

- TEACHERS ARE ENCOURAGED TO CORRELATE VOCABULARY BUILDING WITH EACH SUBJECT.

- BUILD MENTAL PICTURES THROUGH WORDS, CONSTRUCT DEFINITIONS, INTERPRETE HOMONYMS, ANOTONYMS, SYNONYMS, HETERONYMS, AND INTERPRETE MULTIPLE MEANINGS.

- DEFINE, IN CONTEXT, ALL NEW WORDS IN EVERY SUBJECT AREA.

- THE PUPIL WHO USES THE "WORD" IN HIS OWN SENTENCE AND USES HIS OWN SUPPORTING WORDS GAINS A GREATER INSIGHT INTO USAGE OF NEW WORDS.

--HANDWRITING

. Handwriting is best taught when children have a reason to write.

. Emphasize the application of handwriting skills in all written work.

. Insist upon neatness and legibility for all written work.

. Once the pupil learns the correct shape of the letter and remembers to use it, his handwriting seems to improve.

. Teachers are encouraged to have formal writing sessions three times a week to stress correct letter formations, arm movement, and paper position.

. Correlate handwriting with all areas of the language arts.

--INSTRUCTIONAL MATERIALS

. Basic Texts

. English Is Our Language, by Sartain and Rice, published by D. C. Heath and Company, 1966.

. English 2200 and English 2600 by Joseph Blumenthal, published by Harcourt, Brace, and World, 1964, 1962. (These are programmed text for slow learners.)

. Spelling texts listed under spelling section are the basic texts.

. Supplementary Materials

. Our English Language, Bailey, et al., American Book Company, 1960.

. Hayes' Language Drills and Tests, Hayes Publishing Company

. Practices for Improving Language, by McKee and McCowen, published by Houghton, Mifflin and Company.

. Many sample copies of various texts, plus numerous ditto materials are utilized.

. Audio-Visual Materials

. Film-strips, recordings, charts, maps, pictures, moving pictures, overhead projectors with numerous transparencies are used.

. Examples of film strips are: Apostrophe - Comma, Part 2 & 3- Mr. Adjective, Helper to Mr. Noun - Mr. Adverb, Man of all Work - Mr. Conjunction, Mr. Preposition and Mr. Interjection - Mr. Pronoun, Substitute for Mr. Noun - Mr. Verb, Man of Action - Name Calling Mr. Noun - Possessive Mr. Noun - Question Marks - Second Visit to Mr. Pronoun - Singular and the Plural Mr. Noun.

LANGUAGE ARTS
7TH GRADE

I. AIMS AND OBJECTIVES

A. TO DEVELOP THE CONCEPT OF ENGLISH GRAMMAR AS A TOOL FOR THE TRANSFER OF IDEAS, BOTH WRITTEN AND ORAL.

B. TO SUPPLY KNOWLEDGE OF THE TOOLS AND DEVELOP ABILITY TO IMPROVE WRITTEN AND ORAL ENGLISH.

C. TO PRESENT ENGLISH IN A MANNER WHICH SHOWS ITS RELATIONSHIP TO OTHER SUBJECTS AND THE PUPILS' DAILY LIVING.

D. TO CHALLENGE THE PUPIL TO USE HIS ABILITY TO THINK.

II. BASIC CONTENT

A. IMPROVING YOUR WRITING SKILLS
   1. CAPITALIZATION
   2. PUNCTUATION
   3. RUN-ON SENTENCES - FRAGMENTS

B. USING VERBS IN BUILDING SENTENCES
   1. KINDS OF VERBS
   2. VERB FORMS
   3. AUXILIARY VERBS

C. USING NOUNS IN BUILDING SENTENCES
   1. RECOGNIZING NOUNS
   2. USES OF NOUNS
      a. SUBJECTS
      b. PREDICATE NOMINATIVES
      c. DIRECT OBJECTS
      d. NOUNS IN DIRECT ADDRESS
      e. APPOSITIVES
      f. INDIRECT OBJECTS
   3. AGREEMENT OF SUBJECT AND VERB

D. USING PRONOUNS IN BUILDING SENTENCES
   1. KINDS OF PRONOUNS
      a. PERSONAL
      b. INDEFINITE
      c. INTERROGATIVE
   2. USING PERSON PRONOUNS CORRECTLY
   3. PRONOUNS AND ANTECEDENTS

E. USING ADJECTIVES TO BUILD SENTENCES
   1. RECOGNIZING ADJECTIVES
   2. RECOGNIZING PREDICATE ADJECTIVES
   3. USING ADJECTIVE COMPARISONS
   4. USING ADJECTIVES CORRECTLY.

F. USING ADVERBS IN BUILDING SENTENCES
   1. RECOGNIZING ADVERBS
   2. COMPARISON OF ADVERBS
   3. AVOIDING ADJECTIVE-ADVERBS CONFUSION

G. USING PREPOSITIONS IN BUILDING SENTENCES
   1. RECOGNIZING PREPOSITIONS
   2. STRUCTURE OF PREPOSITIONAL PHRASES
   3. PREPOSITIONAL PHRASES AS MODIFIERS
   4. USING PREPOSITIONS CORRECTLY

H. USING CONJUNCTIONS TO BUILD COMPOUND SENTENCES
   1. REVIEW OF COMPOUND ELEMENTS
   2. BUILDING COMPOUND SENTENCES

I. ORAL COMMUNICATION
   1. REPORTS
   2. STORIES
   3. INTERPRETATIONS

J. WRITTEN COMMUNICATION
   1. REPORTS
   2. STORIES
   3. POETRY
   4. RESEARCH MATERIAL
   5. INFORMATIVE SKETCHES
   6. DESCRIPTIVE SKETCHES
   7. EVALUATION OF AUTHOR'S METHOD OF COMMUNICATION

III. BASIC SKILLS TO BE DEVELOPED (TO COINCIDE WITH AIMS AND OBJECTIVES)

A. THE PARTS OF SPEECH, PUNCTUATION, SPELLING, AND CORRECT AND EFFECTIVE SENTENCE STRUCTURE ARE ALL TOOLS USED FOR MAKING SENTENCES CORRECT AND CLEAR.

B. A PARAGRAPH AS A LOGICAL PROCESSION OF SENTENCES AND THOUGHTS THAT MARCH ALONG TOGETHER, EACH DEPENDING ON THE OTHER.

C. PUPILS MUST MASTER TOOLS OF COMMUNICATION BEFORE THEY CAN SPEAK AND WRITE CORRECTLY.

D. A KNOWLEDGE OF GRAMMAR AND MECHANICS IS NECESSARY IN ORDER TO BUILD A DESIRABLE STANDARD OF LIFE.

ATTENTION: ENGLISH TEACHERS IN GRADES 7-8
TAKE TIME TO REVIEW THE CONTENTS OF THIS INFORMATIVE TEACHER'S MANUAL:

IDEAS FOR TEACHING ENGLISH; SUCCESSFUL PRACTICE IN THE JUNIOR HIGH SCHOOL, GRADES 7-8-9, BY RUTH REEVES, A MEMBER OF THE NATIONAL COUNCIL OF TEACHERS OF ENGLISH, 1966.

A COPY FOR EACH GRADE LEVEL HAS BEEN SECURED AND WILL BE CHECKED OUT THROUGH THE PRINCIPAL'S OFFICE. IF POSSIBLE A COPY WILL BE PURCHASED FOR EACH ENGLISH TEACHERS IN GRADES 7 AND 8 IN THE NEAR FUTURE.

GRADE 7

--GROUPING PUPILS FOR INSTRUCTIONAL PURPOSES

. HIGH ABILITY

. THE BASIC MATERIAL IS COVERED IN MORE DEPTH AND SCOPE WITH GREATER EMPHASIS UPON ENRICHMENT.

. AVERAGE ABILITY

. BASIC INSTRUCTIONAL MATERIALS ADAPTED TO THE AVERAGE LEARNER'S LEVEL.

. ENCOURAGE AND RESPECT FOR FREE SELF EXPRESSION IN A RELAXED CLASSROOM ATMOSPHERE IS AN OBJECTIVE ALL TEACHERS SHOULD TRY TO OBTAIN.

. LOW ABILITY

. SPECIAL EMPHASIS PLACED UPON REVIEW AND APPLICATION OF BASIC SKILLS IN LANGUAGE ARTS.

. INSTRUCTIONS MUST BE SPECIFIC; LESSONS MUST BE CAREFULLY PLANNED IN SIMPLE LANGUAGE.

. BECAUSE OF THE SHORT ATTENTION SPAN, ASSIGNMENTS MUST BE MADE THAT INCLUDE READING AND DISCUSSION AS WELL AS GRAMMAR INSTRUCTION DURING THE CLASS DAY. A VARIETY OF METHODS AND TECHNIQUES RECOMMENDED.

. UTILIZE PROGRAMMED MATERIALS WITH THE SLOW LEARNER.

--COMPOSITION

. SENTENCE STRUCTURE AND PARAGRAPH WRITING IS STRESSED FROM THE STANDPOINT OF EXPRESSING IDEAS CLEARLY AND IN CORRECT ORDER.

. PUPILS SHOULD BE TAUGHT THAT ORDER IS ONE OF THE MOST ESSENTIAL INGREDIENTS IN EFFECTIVE COMMUNICATION.

. PERSONAL EXPERIENCES CAN BE USED AS A MOTIVATING FACTOR IN WRITTEN COMPOSITION.

. THE VERY NATURE OF WRITING INDICATES THAT IT MUST BE LEARNED THROUGH ACTUAL EXPERIENCE IN PUTTING WORDS TOGETHER TO EXPRESS ONE'S OWN MEANING.

. WRITTEN ASSIGNMENTS SHOULD ORGINATE IN THE CLASSROOM AS IN THIS SITUATION THE TEACHER IS IN A GOOD POSITION TO GIVE DIRECTIONS AND ASSISTANCE TO ALL PUPILS.

--COMPOSITION (CONT.)

- MAKE CERTAIN THAT EVERY PUPIL UNDERSTANDS CLEARLY THE PURPOSE OF EVERY ORAL AND WRITTEN LANGUAGE ASSIGNMENT.
- SLOW LEARNERS NEED ADDITIONAL HELP IN ORGANIZING THEIR WORK. THE MORE GUIDANCE THAT CAN BE GIVEN BEFORE WRITING, THE BETTER CHANCE THERE WILL BE FOR PASSABLE WRITTEN WORK.

--ENRICHMENT

- SPECIAL ORIGINAL INTERPRETATIONS, DEMONSTRATIONS, POETRY, ROLE PLAYING, AND PLAY ACTING ARE CORRELATED WITH SOCIAL STUDIES AND PUPILS' HOBBIES.
- TEACHERS SHOULD ASSIT EACH CHILD IN EVALUATING HIS INDIVIDUAL PROGRESS AND SHOW WAYS IN WHICH HE MAY IMPROVE HIMSELF.
- IN THE ENRICHMENT PHASE, PUPIL INTEREST IS MOST IMPORTANT.
- PUNCTUATION SHOULD NOT BE TAUGHT AS A SYSTEM OF ARBITRARY SYMBOLISM BUT AS A MEANS OF MAKING THOUGHTS CLEARER AND EFFECTIVE. THIS APPROACH SHOULD BE USED ESPECIALLY IN THE ENRICHMENT PHASE WHEN PUPILS HAVE THE OPPORTUNITY FOR FREE SELF EXPRESSION.

--SPELLING

- SPELLING RULES WITH PROPER APPLICATION OF WORDS, ARE TAUGHT IN ALL SECTIONS.
- ALL WRITTEN ASSIGNMENTS ARE GIVEN POINT DEDUCTIONS FOR INCORRECT SPELLING.
- SPECIAL SPELLING LISTS PROVIDED PLUS WORDS FROM CONTEXT AND SPELLING, GRADE 7, BY LYONS AND CARNAHAN.

--VOCABULARY BUILDING

- WORDS ARE TAKEN FROM CONTEXT OF SUBJECT MATERIAL ASSIGNED IN CLASS.
- STRESS THE RELATIONSHIP BETWEEN WORDS AND LEARNING, ESPECIALLY LEARNING FROM READING.
- VOCABULARY NOTEBOOKS CAN BE ASSIGNED AS A SPECIAL PROJECT.
- TERMINOLOGY OF SUBJECT MATERIAL IS DISCUSSED AND ADDITIONAL WORD BUILDING PROJECTS ASSIGNED TO MEET THE NEEDS OF THE PUPILS.
- A SYSTEMATIC STUDY OF WORD ELEMENTS ENRICHES AND ENLARGES THE PUPILS ACTIVE SPEAKING AND WRITTEN VOCABULARY AND ENHANCES THEIR INTEREST OF THE STRUCTURE OF MANY WORDS. THIS UNDERSTANDING CAN LEAD TO INCREASED COMPREHENSIVE INTEREST IN DICTIONARY USAGE AND INDEPENDENCE IN READING STUDY ACTIVITIES.

--HANDWRITING

- TEACHERS SHOULD CONTINUALLY STRESS LEGIBILITY AND NEATNESS ON ALL WRITTEN ASSIGNMENTS.
- GOOD HANDWRITING IS GIVEN ADDITIONAL EMPHASIS DURING THE PHONICS SESSIONS.
- EXTRA HELP SHOULD BE GIVEN TO THOSE PUPILS WHO HAVE SPECIAL PROBLEMS IN FORMING LETTERS. (ESPECIALLY THE LEFT-HANDED PUPILS.)

--INSTRUCTIONAL MATERIALS

- BASIC TEXTS
  - JUNIOR ENGLISH IN ACTION, BOOK 7, BY TRESSLER, ET AL., PUBLISHED BY D. C. HEATH AND COMPANY, 1960.
  - MODERN ENGLISH IN ACTION, GRADE 7, BY CHRIST, ET AL., PUBLISHED BY D. C. HEATH AND COMPANY, 1966.
- TEACHER'S AID
  - IDEAS FOR TEACHING ENGLISH, SUCCESSFUL PRACTICES IN THE JUNIOR HIGH SCHOOL, GRADES 7-8-9, BY RUTH REEVES, CHAIRMAN NATIONAL COUNCIL OF TEACHERS OF ENGLISH.
- SUPPLEMENTARY MATERIALS
  - SPELLING AND WRITING PATTERNS 1620 POWER WORDS, BOTEL, ET AL., PUBLISHED BY FOLLETT PUBLISHING COMPANY, 1966.
  - SPELLING, GRADE 7, PUBLISHED BY LYONS AND CARNAHAN.
  - BUILDING BETTER ENGLISH, GRADE 7, BY GREENE, ET AL., PUBLISHED BY ROW, PETERSON AND COMPANY, 1958.
  - ENGLISH 2200 BY BLUMENTHAL, PUBLISHED BY HARCOURT, BRACE AND WORLD, 1964.
  - EXTENSIVE USE OF DITTO SHEETS UTILIZED IN SLOW LEARNERS SECTION.
- AUDIO-VISUAL MATERIALS
  - RECORDS, TAPES, CHARTS, DIAGRAMS, AND OVERHEAD PROJECTORS ARE USED. THE OPAQUE PROJECTOR IS USED FOR DISCUSSION OF SENTENCE STRUCTURE IN ORIGINAL WRITING.
  - TRANSPARENCIES FOR THE OVERHEAD PROJECTOR ARE PURCHASED OR CONSTRUCTED BY THE TEACHER.
  - EXTENSIVE USE OF CHALK BOARDS VISUAL AIDS IS VERY HELPFUL IN ALL CLASSROOMS. IN SLOW LEARNER SECTIONS THE CONTINUED USE OF THE CHALK BOARD IN THE INSTRUCTIONAL PROGRAM IS ESSENTIAL.

LANGUAGE ARTS
8TH GRADE

I. AIMS AND OBJECTIVES

A. TO DEVELOP THE CONCEPT OF ENGLISH GRAMMAR AS A TOOL OR FORMULA FOR BETTER USE AND UNDERSTANDING OF OUR NATIVE TONGUE.

B. TO SUPPLY KNOWLEDGE OF THE TOOLS AND DEVELOP ABILITY TO IMPROVE WRITTEN ENGLISH.

C. TO SUPPLY KNOWLEDGE OF THE TOOLS AND DEVELOP THE ABILITY TO IMPROVE ORAL ENGLISH.

D. TO CORRELATE ENGLISH AS A WHOLE TO ALL OTHER SUBJECTS AND TO PUPILS' DAILY LIVES, RATHER THAN TO PRESENT IT AS AN ISOLATED SECTION KNOWLEDGE.

E. TO CHALLENGE THE PUPIL TO USE HIS ABILITY TO THINK.

II. BASIC CONTENT

A. IMPROVING YOUR WRITING SKILLS
   1. CAPITALIZATION
   2. PUNCTUATION
   3. RUN-ON SENTENCES - FRAGMENTS

B. USING VERBS IN BUILDING SENTENCES
   1. KINDS OF VERBS
   2. VERB FORMS
      A. TENSES
         1. FORMING SIMPLE TENSES
         2. FORMING PERFECT TENSES
   3. AUXILIARY VERBS

C. USING NOUNS IN BUILDING SENTENCES
   1. RECOGNIZING NOUNS
   2. USES OF NOUNS
      A. SUBJECTS (USES OF CASE)
      B. PREDICATE NOMINATIVES
      C. DIRECT OBJECTS
      D. NOUNS IN DIRECT ADDRESS
      E. APPOSITIVES
      F. INDIRECT OBJECTS
      G. GERUNDS AND INFINITIVES
      H. FORMING POSSESSIVES AND PLURALS

D. USING PRONOUNS IN BUILDING SENTENCES
   1. KINDS OF PRONOUNS
      A. PERSONAL
      B. INDEFINITE (USE OF CASE)
      C. INTERROGATIVE
   2. USING PERSON PRONOUNS CORRECTLY
   3. PRONOUNS AND ANTECEDENTS

E. Using Adjectives to Build Sentences
   1. Recognizing Adjectives
   2. Recognizing predicate adjectives
   3. Using adjective comparisons
   4. Using adjectives correctly
   5. Participles

F. Using Adverbs in Building Sentences
   1. Recognizing adverbs
   2. Comparison of adverbs
   3. Avoiding adjective-adverbs confusion

G. Using Prepositions in Building Sentences
   1. Recognizing prepositions
   2. Structure of prepositional phrases
   3. Prepositional phrases as modifiers
   4. Using prepositions correctly

H. Using Conjunctions to Build Compound Sentences and Complex Sentences
   1. Review of compound elements
   2. Building compound sentences
   3. Building complex sentences
      a. Adjective clauses
      b. Adverb clauses
      c. Noun clauses

J. Use of Linguistic English
   1. Sentence patterns
   2. Terminology and application through drills

K. Concise Sentences

L. Sentence Variety

M. Paragraph Structure
   1. Descriptive
   2. Narrative
   3. Expository

III. BASIC SKILLS TO BE DEVELOPED: (to coincide with aims and objectives)

A. The parts of speech, punctuation, spelling, and correct and effective sentence structure are all tools used for making sentences correct and clear.

B. A paragraph as a logical procession of sentences and thoughts that march along together, each depending on the other.

C. Pupils must master tools of communication before they can speak and write correctly.

D. A knowledge of grammar and mechanics is necessary in order to build a desirable standard of life.

GRADE 8

--GROUPING PUPILS FOR INSTRUCTIONAL PURPOSES

- HIGH ABILITY

  - GREATER DEPTH AND SCOPE IN GRAMMAR SKILLS AND APPLICATION IS USED WITH HIGH-ABILITY PUPILS.

  - PLACE EMPHASIS UPON UNDERSTANDING OF CONCEPTS AND APPLICATION RATHER THAN MERE MEMORIZATION.

- AVERAGE ABILITY

  - STRESS BASIC SKILLS AND GRAMMATICAL STRUCTURE. PUPILS SHOULD BE TAUGHT THAT ORDER IS THE ESSENTIAL INGREDIENT IN EFFECTIVE COMMUNICATION.

- LOW ABILITY

  - TRY TO GET PUPILS TO UNDERSTAND THE RELATIONSHIP BETWEEN NAMES AND MEANINGS.

  - THE "ORDER OF WORDS" AS THEY STAND IN A SENTENCE IS AN IMPORTANT DEVICE TO SHOW GRAMMATICAL AND STRUCTURAL RELATIONSHIP.

  - LANGUAGE ARTS SKILLS ARE BEST TAUGHT TO LOW ABILITY PUPILS WHEN THEY SHOW A READINESS AND FEEL THE NEED FOR THEM.

--COMPOSITION

- TRY TO DEVELOP A MORE TECHNICAL PROFICIENCY AND ACCURACY OF EXPRESSION IN WRITTEN EXERCIES WITH PUPILS POSSESSING GREATER ABILITIES.

- COMPOSITION ASSIGNMENTS SHOULD ORIGINATE IN THE CLASSROOM AS IN THIS SITUATION THE TEACHER IS IN A GOOD POSITION TO GIVE DIRECTIONS AND ASSISTANCE TO ALL PUPILS.

- THE VERY NATURE OF WRITING INDICATES THAT IT MUST BE LEARNED THROUGH ACTUAL EXPERIENCE IN PUTTING WORDS TOGETHER TO EXPRESS ONE'S OWN MEANING.

- NEVER STRESS THE MECHANICS OF WRITING AT THE EXPENSE OF IDEAS AND ENTHUSIASM FOR WRITING.

- UNDUE EMPHASIS ON FORM PRESSURES THE IMAGINATION AND KILLS ORIGINALITY.

- SLOW LEARNERS NEED HELP IN ORGANIZING THEIR WRITTEN WORK. INSTRUCTIONS MUST BE SPECIFIC. LESSONS MUST BE CAREFULLY PLANNED. BECAUSE OF THE SHORT ATTENTION SPAN, ASSIGNMENTS SHOULD BE MADE THAT INCLUDE READING AND DISCUSSION AS WELL AS GRAMMAR DURING THE CLASS DAY.

--COMPOSITION (CONT.)

. LOW ABILITY PUPILS NEED CLEAR EXPLANATIONS AND PROBLEMS IN SIMPLE LANGUAGE.

--ENRICHMENT

. TEACHERS SHOULD RECOGNIZE THAT PUPILS DESPERATELY NEED A FEELING OF SUCCESS IN THEIR SCHOOL EXPERIENCES. THE ENRICHMENT PHASE OFFERS AN OPPORTUNITY FOR FREE EXPRESSION THROUGH THE MEDIUM OF PROPER GUIDANCE.

. ENCOURAGE HIGH LEVELS OF PERFORMANCE RATHER THAN ACCEPTANCE OF MEDIOCRE STANDARDS.

. PROVIDE FOR ENRICHMENT THROUGH SELECTED READING AND LITERATURE FOR ACADEMICALLY TALENTED PUPILS; PROMOTE OPPORTUNITIES FOR LEADERSHIP THROUGH CLASSROOM DEBATE; SUPPLY AVAILABLE LITERATURE THROUGH LIBRARY RESOURCES; SPECIAL RECOGNITION FOR EXTRA CREDIT WORK HAS MERIT.

--SPELLING

. RESOURCES FOR SPELLING ARE UNLIMITED, SUCH AS
  . SPELLING, GRADE 8, BY LYONS AND CARNAHAN.
  . 300 MOST MISSPELLED HIGH SCHOOL WORDS - EACH PUPIL RECEIVES A COPY.

. EXTENSIVE USE MADE OF SPECIAL SPELLING LISTS PREPARED FOR GRADE 8.

. SPECIAL EMPHASIS PLACED UPON CORRECT SPELLING IN ALL WRITTEN WORK.

. PROOFREADING HELPS TO CORRECT MISSPELLED WORDS IN WRITTEN WORK.

--VOCABULARY BUILDING

. THE SYSTEMATIC STUDY OF WORD BUILDING ENRICHES AND ENLARGES THE SPEAKING AND WRITTEN VOCABULARY OF THE PUPILS AND ENHANCES THEIR INTEREST OF THE STRUCTURE OF MANY WORDS.

. USE OF DICTIONARY IN THE CLASSROOM PAYS EDUCATIONAL DIVIDENDS.

--HANDWRITING

. WRITTEN ASSIGNMENTS SHOULD BE CAREFULLY CHECKED FOR LEGIBILITY AND NEATNESS.

. HANDWRITING STANDARDS SHOULD BE ESTABLISHED AT THE START OF THE SCHOOL YEAR AND MAINTAINED THROUGHOUT THE YEAR.

--INSTRUCTIONAL MATERIALS

. Basic Texts

. Junior English In Action, Book 8, by Tressler, Christ, et al., published by D. C. Heath and Company, 1960

. Modern English In Action, Book 8, Christ, et al., published by D. C. Heath and Company, 1965.

. English Is Our Language by Rice, et al., published by D. C. Heath and Company, 1961. This is used for slow learners.

. Teacher's Aid

. Ideas for Teaching English, Successful Practices in the Junior High School, Grades 7-8-9, by Ruth Reeves, Chairman National Council of Teachers of English.

. Supplementary Materials

. The Day Lincoln Was Shot, by Bishop. (Study of style, tone and command of written language.

. Spelling and Writing Patterns 1620 Power Words, Botel, et al., published by Follett Publishing Company, 1966.

. You Can Write, 1964.

. Learning To Write, by Smith et al., published by D. C. Heath and Company, 1963.

. 20 Stories You Can Finish

. Audio-Visual Materials

. Records, tapes, charts, diagrams, and overhead projectors are used. The opaque projector is used for discussion of sentence structure in original writing.

. Transparencies for the overhead projector are purchased or constructed by the teacher.

. The use of visual aids are highly encouraged in all classrooms.

. Examples of filmstrips that exhibit good language structure: "Meet Mr. Noun and Mr. Verb," "Helper to Mr. Noun," "Mr. Adjective, Helper to Mr. Noun," Many others in this same category.

LANGUAGE ARTS
TERMINAL TWO (T2) PROGRAM

--AIMS AND OBJECTIVES

A. TO DEVELOP THE CONCEPT OF ENGLISH GRAMMAR AS A TOOL FOR THE USE AND UNDERSTANDING OF OUR LANGUAGE.

B. TO SUPPLY KNOWLEDGE OF THE TOOLS AND TO DEVELOP THE ABILITY TO IMPROVE BOTH ORAL AND WRITTEN ENGLISH.

C. TO CORRELATE ENGLISH AS A WHOLE TO ALL SUBJECTS AND TO PUPILS' DAILY LIVES. PUPILS SHOULD UNDERSTAND THAT ONE USES LANGUAGE ALL THE TIME, NOT JUST AN HOUR A DAY IN ENGLISH CLASS.

--BASIC CONTENT

A. IMPROVING WRITING SKILLS
   1. CAPITALIZATION
   2. PUNCTUATION
   3. PUPILS MUST BE ABLE TO RECOGNIZE AND KNOW A COMPLETE SENTENCE EXPRESSING A THOUGHT.

B. PARTS OF SPEECH
   1. TO WRITE SENTENCES THAT MAKE SENSE; TO UNDERSTAND SUBJECTS (NOUNS) AND PREDICATES (VERBS).
   2. NOUNS, PRONOUNS, VERBS, MODIFIERS, PREPOSITIONAL PHRASES, AND CONJUNCTIONS ARE TAUGHT IN AS ELEMENTARY A WAY AS POSSIBLE. THIS IS REVIEWED, ADVANCED, AND STRENGTHENED EACH YEAR THE PUPIL IS IN HIGH SCHOOL.

C. SENTENCES
   1. SIMPLE AND COMPOUND SENTENCES ARE TAUGHT IN NINTH AND TENTH GRADE.
   2. IN THE ELEVENTH AND TWELFTH GRADES, SIMPLE AND COMPOUND SENTENCES ARE REVIEWED AND COMPLEX SENTENCES ARE ADDED.
   3. IN THE ELEVENTH AND TWELFTH YEARS, STRUCTURE OF PARAGRAPHS IS EMPHASIZED. WRITTEN APPLICATION THROUGH PERSONAL EXPERIENCE IS STRESSED.

D. ORAL COMMUNICATION
   1. VERBAL EXCHANGE OF IDEAS AND INFORMATION.
   2. TELEPHONE
   3. INTRODUCTIONS
   4. TALKING IN DIFFERENT SOCIAL SITUATIONS: MEETINGS, COMMITTEES, ON DATES, AT PARTIES OR SOCIAL FUNCTIONS, WITH OLDER PEOPLE, YOUR EMPLOYER, TEACHERS, AND IN THE CLASSROOM.
   5. SHORT, SIMPLE REPORTS HAVE MERIT.
   6. LISTENING SKILLS ARE NECESSARY FOR GOOD ORAL COMMUNICATION.

E. Composition

1. Letter writing is stressed because this will probably be the only writing of this type pupils will be doing after graduating from high school.
   A. Order letters
   B. Letters of application
   C. Letters asking for information
   D. Letters making reservations or planning some future event.
   E. Letters of appreciation, thank you letters.
2. Short, simple reports serve a purpose.
3. Themes centered on themselves and their personal interests. Every opportunity is given for each pupil to write their opinions or ideas about things familiar to them: school, parents, friends, vacations, travel, and vocations.

--ABILITY GROUPING

. Low Ability

. Practical application of the use of our language is a major objective in teaching language arts. They must be able to speak well enough so they won't embarrass themselves in group situations. Every pupil is given many opportunities to talk in a relaxed and comfortable situation as possible. Every effort is made to make sure that no one is embarrassed when they make mistakes.

. In writing, they must be taught to write in sentences and paragraphs, and an attempt is made to keep the lessons as elementary as possible so they don't get confused with many grammar rules.

--COMPOSITION

. In slow learner classes the teacher tries to keep pupils writing as much as possible. Emphasis is placed upon writing their own ideas or opinions about the various things we read about in the anthology.

. Composition simply for the sake of writing a theme is not very successful.

. Pupils are encouraged to write simple stories.

. Letter writing is the chief type of writing that is taught because it is probably the only kind of writing they will ever do after leaving high school.

--SPELLING

. Spelling rules are taught. However, an attempt is made to teach spelling as it relates to the lesson of the day.

--SPELLING (CONT.)

. EVERY EFFORT IS MADE TO EMPHASIZE THAT SPELLING IS NOT AN ISOLATED WORD STUDY. THIS APPROACH IN TEACHING SPELLING TO SLOW LEARNERS IS AS IMPORTANT. THE SAME CONCEPT APPLIES IN TEACHING VOCABULARY.

. VOCABULARY AND SPELLING ARE USUALLY TAUGHT AS A UNIFIED METHOD.

--VOCABULARY BUILDING

. THE CSSD FORMULA, FOUND IN THE READING HANDBOOK IN THE GALAXY SERIES ANTHOLOGUES, CORRELATES READING AND VOCABULARY. VOCABULARY WORDS ARE ALWAYS RELATED TO THE WORDS IN CONTEXT. THE ARE USED IN SENTENCES, NEVER INTRODUCED AS AN ISOLATED WORDS.

--HANDWRITING

. LEGIBILITY AND NEATNESS IN ALL WRITTEN ASSIGNMENTS STRESSED.

. WORK WHICH CANNOT BE READ IS REASSIGNED UNTIL STANDARDS ARE MET.

--INSTRUCTION MATERIALS

. BASIC TEXTS (LOW LEVEL TEXTBOOKS)

. LIVING LANGUAGE, GRADE 9, 10, 11, 12 BY BLUMENTHAL, FRANK, ET AL., PUBLISHED BY HARCOURT, BRACE AND WORLD, 1954.

. SUPPLEMENTARY MATERIALS (LOW LEVEL MATERIALS)

. LIVING YOUR ENGLISH, GRADE 10 BY COLTON, ET AL., PUBLISHED BY D. C. HEATH AND COMPANY, 1964.

. LIVING YOUR ENGLISH, GRADE 12, BY COLTON, ET AL., PUBLISHED BY D. C. HEATH AND COMPANY, 1964.

. ENGLISH CAN BE EASY BY LAWRENCE, ET AL., PUBLISHED BY HOLT, RINEHART AND WINSTON, INC. 1960.

. AUDIO-VISUAL MATERIALS

. TEACHERS ARE ENCOURAGED TO MAKE EXTENSIVE USE OF BULLETIN BOARDS, CHALK BOARDS, RECORDS, TAPES, CHARTS, DIAGRAMS, POSTERS, MOVING PICTURES, AND FILM STRIPS.

. OVERHEAD PROJECTORS CAN BE USED TO A GOOD ADVANTAGE IN STRESSING A SKILL OR CONCEPT. TRANSPARENCIES CAN BE MADE BY THE INSTRUCTOR OR PURCHASED COMMERCIALLY.

Language Arts
9th Grade

Aims and Objectives

A. Develop the concept of English grammar as a tool for better use and understanding of our native tongue.

B. Supply knowledge of the tools and develop ability to improve written English.

C. To supply knowledge of the tools and develop the ability to improve oral English.

D. To correlate English as a whole to all other subjects and to pupils' daily lives, rather than to present it as an isolated section of knowledge.

E. To challenge the pupil to use his ability to think.

I. Grammar

A. Using Verbs in building sentences
   1. Kinds of verbs
   2. Verb forms
   3. Auxiliary verbs

B. Using Nouns in building sentences
   1. Recognizing nouns
   2. Uses of nouns
   3. Agreement of subject and verb

C. Using Pronouns in building sentences
   1. Kinds of pronouns
      a. Personal
      b. Indefinite
      c. Interrogative
   2. Using personal pronouns correctly
   3. Pronouns and antecedents

D. Using Adjectives to build sentences
   1. Recognizing adjectives
   2. Recognizing predicate adjectives
   3. Using adjective comparisons
   4. Using adjectives correctly

E. Using Adverbs in building sentences
   1. Recognizing adverbs
   2. Comparison of adverbs
   3. Avoiding adjective-adverb confusion

F. USING PREPOSITIONS IN BUILDING SENTENCES
   1. RECOGNIZING PREPOSITIONS
   2. STRUCTURE OF PREPOSITIONAL PHRASES
   3. PREPOSITIONAL PHRASES AS MODIFIERS

G. USING CONJUCTIONS TO BUILD SENTENCES
   1. REVIEW OF COMPOUND ELEMENTS
   2. BUILDING COMPOUND SENTENCES

H. USING AND UNDERSTANDING COMPLEX SENTENCES
   1. RECOGNIZING ADJECTIVE CLAUSES
   2. RECOGNIZING ADVERB CLAUSES
   3. RECOGNIZING NOUN CLAUSES

I. USING AND UNDERSTANDING VERBALS
   1. RECOGNIZING PARTICIPLES
   2. RECOGNIZING GERUNDS
   3. RECOGNIZING INFINITIVES

II. COMPOSITION.

A. IMPROVING BASIC WRITING SKILLS AND EMPHASIS UPON WRITING.
   1. CAPITALIZATION
   2. PUNCTUATION
   3. QUOTATION MARKS

B. IMPROVING SENTENCE STRUCTURE
   1. DISCUSSION OF THE RUN-ON SENTENCE
   2. DISCUSSION OF THE SENTENCE FRAGMENT
   3. DISCUSSION AND UNDERSTANDING OF THE COMPLETE SENTENCE

C. WRITING THE PARAGRAPH
   1. UNDERSTANDING OF THE PARAGRAPH
   2. WRITING THE PARAGRAPH

D. WRITTEN BOOK REPORTS (SPECIAL SECTION IN GUIDE)

III. ORAL COMMUNICATION SHOULD CONSIST OF ORAL BOOK REPORTS

IV. BOOK REPORTS (SEE SPECIAL SECTION ON THIS TOPIC IN GUIDE)

A. A SPECIAL BOOK REPORT FORM WHICH CAN BE EITHER DEPARTMENTAL OR INDIVIDUAL.

B. AVERAGE GROUPS REPORT EVERY SIX WEEKS; ENRICHED GROUPS REPORT EVERY 3-4 WEEKS.

C. ORAL AND WRITTEN BOOK REPORTS SHOULD BE ALTERNATED.

V. MISCELLANEOUS SUGGESTIONS

A. PROGRESSION OF EACH OF THE ABOVE STEPS AND DEPTH IN WHICH EACH IS DISCUSSED SHOULD BE LEFT TO THE DISCRETION OF THE TEACHER AND HIS INDIVIDUAL CLASSES' ABILITY.

8. LINGUISTICS HAS ITS DEFINITE ADVANTAGES, BUT IT SHOULD BE PUT OFF UNTIL ENOUGH TRAINED TEACHERS CAN BE HIRED, OR HAVE IN-SERVICE TRAINING HERE, OR UNTIL TEACHERS HAVE AN OPPORTUNITY TO RETURN TO SCHOOL FOR ADDITIONAL TRAINING.

ATTENTION: ENGLISH TEACHERS, GRADE 9-10.

TAKE TIME TO REVIEW THE CONTENTS OF THIS INFORMATIVE TEACHER'S MANUAL:

IDEAS FOR TEACHING ENGLISH; SUCCESSFUL PRACTICES IN THE JUNIOR HIGH SCHOOL, GRADES 7-8-9, BY RUTH REEVES, A MEMBER OF THE NATIONAL COUNCIL OF TEACHERS OF ENGLISH, 1966.

ONE COPY HAS BEEN PURCHASED BY THE CURRICULUM OFFICE AND WILL BE CHECKED OUT TO THE DEPARTMENT CHAIRMAN AT THE BEGINNING OF THE SCHOOL YEAR. TENTH GRADE TEACHERS WILL FIND SOME MATERIALS ADAPTABLE TO YOUR GRADE LEVEL. AN ATTEMPT WILL BE MADE IN THE FUTURE TO SECURE COPIES FOR ALL ENGLISH TEACHERS IN GRADES 9-10.

GRADE 9

--ABILITY LEVELS

- HIGH SECTIONS
  - USUALLY TWO SECTIONS.
  - REGULAR TEXTBOOK USED PLUS SPECIAL EMPHASIS ON VOCABULARY STUDY (GILMARTIN'S TEXT, *INCREASE YOUR VOCABULARY*, SECOND EDITION)
  - UNIT ON *HISTORY OF THE ENGLISH LANGUAGE*, *THE DEVELOPMENT OF MODERN ENGLISH* BY ROBERTSON AND CASSIDY - SECOND EDITION.
  - ADDITIONAL WORK ON INDEPENDENT STUDY PROJECTS. MUCH FREEDOM IS GIVEN TO ENRICHMENT GROUP TO FOSTER ORIGINALITY.
- AVERAGE SECTIONS
  - STANDARD TEXTBOOK ADOPTION PLUS SUPPLEMENTARY MATERIALS.
  - BASIC SKILLS AND GRAMMATICAL STRUCTURE EMPHASIZED.
- LOW SECTIONS
  - LOW LEVEL READING MATERIALS UTILIZED WITH HIGH INTEREST LEVEL. BIGGEST PUPIL HANDICAP IS THE INABILITY TO READ AND COMPREHEND.
  - MANY PUPILS IN THIS CLASSIFICATION WILL TAKE ADVANTAGE OF THE SPECIAL READING LAB WHEN ORGANIZED ON A LARGE SCALE BASIS. SOME WORK IN REMEDIAL READING NOW IN PROGRESS. *ENGLISH 2600* IS SOMETIMES USED FOR THIS GROUP WITH GOOD RESULTS.

--COMPOSITION

- HIGH SECTIONS
  - CREATIVITY APPROACH USED FROM STANDPOINT OF ORIGINAL POETRY AND SHORT STORIES.
  - INDIVIDUAL PROJECT WRITING ON ORIGINAL IDEAS OR PROBLEMS RELATING TO PUPILS UTILIZED.
- AVERAGE SECTIONS
  - DAILY WORK STRESSES GOOD SENTENCE STRUCTURE THOUGH WRITTEN COMPOSITION. CORRECT SENTENCE STRUCTURE AND PARAGRAPHING EMPHASIZED TO A HIGH DEGREE.
  - GRAMMAR REVIEW IN AREAS OF WEAKNESS.
  - TO WRITE FOR THE SAKE OF GRAMMAR ALONE IS NOT ENOUGH. TEACHERS SHOULD GIVE CONSIDERABLE ATTENTION TO PUPIL-INTEREST AND TYPE OF TOPIC MATERIALS ASSIGNED.

--COMPOSITION (CONT.)

. Low Sections

. MAJOR EMPHASIS ON LANGUAGE STRUCTURE.

. MAIN OBJECTIVE IS TO HAVE PUPILS WRITE A COMPLETE SENTENCE EXPRESSING A THOUGHT OR A CONCEPT.

. LOW LEVEL PUPILS NEED CLEAR EXPLANATIONS AND PROBLEMS IN SIMPLE LANGUAGE.

--ENRICHMENT

. INSTRUCTIONAL MATERIALS CONSIST OF FILM STRIPS, FILM LESSONS, EMPLOYMENT OF OVERHEAD PROJECTORS, PROGRAMMED BOOKS SUCH AS ENGLISH 3200, BASIC TEXTS AND VOCABULARY STUDY.

. PUPILS ARE ALLOWED TO CREATE WORK OF THEIR OWN CHOOSING PROVIDING IT FITS IN WITH PLANNED PROGRAM.

. ADDITIONAL OUTSIDE READING AND SPECIAL REPORTS ARE ASSIGNED TO PUPILS IN THE ENRICHMENT CLASSES.

. BOOK REPORTS EVERY $4\frac{1}{2}$ WEEKS FOR ENRICHED GROUP.

--SPELLING

. SPELLING TESTS GIVEN WEEKLY TO ALL SECTIONS. WORDS TAKEN FROM LITERATURE AND GRAMMAR TEXTS AS WELL AS SPELLING USED FOR THE SENIOR TESTS--300 OF THE MOST MISSPELLED WORDS AT THE SECONDARY LEVEL. ALL PUPILS IN HIGH SCHOOL GIVEN A COPY OF MOST MISSPELLED WORDS.

. CORRECT SPELLING EMPHASIZED IN ALL WRITTEN WORK.

--VOCABULARY BUILDING

. VOCABULARY STUDY AND APPLICATION ASSOCIATED WITH READING: ISOLATED WORD STUDY HAS LITTLE VALUE.

. ENRICHMENT SECTIONS STUDY LANGUAGE HISTORY AND SOME WORD HISTORY.

--HANDWRITING

. HANDWRITING SKILLS NOT TAUGHT AT THE SECONDARY LEVEL BUT ALL TEACHERS STRIVE FOR NEATNESS AND LEGIBILITY. TEACHERS TO ESTABLISH STANDARDS AND ALL WRITTEN ASSIGNMENTS MUST MEASURE UP TO THESE PRINCIPLES.

--INSTRUCTIONAL MATERIALS

. Basic Texts

. HEATH HANDBOOK OF ENGLISH, BOOK 9, BY CHRIST, PUBLISHED BY D. C. HEATH AND COMPANY, 1961, 1965.

--SUPPLEMENTARY MATERIALS (CONT.)

. BASIC TEXTS (CONT.)

. INCREASE YOUR VOCABULARY, GILMARTIN

. HISTORY OF THE ENGLISH LANGUAGE BY ROBERTSON AND CASSIDY.

. SHORTCUTS FOR EFFECTIVE ENGLISH, BY HARRY SHEFTER, PUBLISHED BY WASHINGTON SQUARE PRESS, 1963.

. TEACHER'S AID

. IDEAS FOR TEACHING ENGLISH--SUCCESSFUL PRACTICES IN THE JUNIOR HIGH SCHOOL, GRADES 7-8-9 BY RUTH REEVES, CHAIRMAN OF NATIONAL COUNCIL OF TEACHERS OF ENGLISH.

. SUPPLEMENTARY MATERIALS

. 30 DAYS TO A MORE POWERFUL VOCABULARY, BY FUNK AND LEWIS, PUBLISHED BY WASHINGTON SQUARE PRESS, 1966.

. ERRORS IN ENGLISH, BY BARNS AND NOBEL, 1962.

. ENGLISH 2200 AND ENGLISH 2600 BY BLUMENTHAL, PUBLISHED BY HARCOURT, BRACE AND WORLD, 1962. ENGLISH 3200 CAN BE USED WITH HIGH ABILITY GROUPS.

. ENGLISH GRAMMAR AND COMPOSITION, BOOK 9, BY WARRINER AND GRIFFITH, HARCOURT, BRACE AND WORLD, 1960.

. WRITING CREATIVELY BY J. N. HOOK, PUBLISHED BY D. C. HEATH AND COMPANY, 1963.

. AUDIO-VISUAL MATERIALS

. MANY FILM STRIPS USED SUCH AS INTRODUCTION TO THE LIBRARY, SENTENCE STRUCTURE AND OTHER FORMS OF CORRECT GRAMMAR, RECORDINGS, TAPES, CHALK BOARDS, MOVING PICTURES, OVERHEAD AND OPAQUE PROJECTORS.

. ENGLISH TEACHERS ARE ENCOURAGED TO USE TRANSPARENCIES IN THE INSTRUCTIONAL PHASE. PUPIL RETENTION INCREASED THROUGH THIS MEDIUM.

LANGUAGE ARTS
ENGLISH 10

I. AIMS AND OBJECTIVES

A. DEVELOP THE CONCEPT OF ENGLISH COMPOSITION AS IMPORTANT TO THE BETTER UNDERSTANDING OF IDEAS.

B. PROVIDE A BETTER UNDERSTANDING OF WORDS, THEIR USAGE AND MEANING, AS A NECESSARY STEP TOWARD BETTER COMPOSITION.

C. ESTABLISH A BACKGROUND OF THE HISTORY OF THE ENGLISH LANGUAGE IN ORDER TO BETTER UNDERSTAND THE LANGUAGE.

D. PROVIDE AN INCENTIVE TO INCREASE THE VOCABULARY TO FACILITATE EASIER AND MORE ACCURATE EXPRESSION.

E. ENCOURAGE IMPROVEMENT IN ORAL ENGLISH IN EVERDAY USAGE AS AN AID TO BETTER WRITTEN COMPOSITION.

F. PROVIDE AN INCENTIVE FOR ORIGINAL THINKING AND EXPRESSION OF THOUGHTS.

G. CORRELATE THE COMPOSITION OF ENGLISH TO THE SUBJECT MATTER OF VARIOUS FIELDS OF PUPIL INTEREST.

H. TO CHALLENGE THE PUPIL TO USE HIS ABILITY TO THINK.

II. BASIC CONTENT

A. UNIT ON THE HISTORY OF THE ENGLISH LANGUAGE.

B. UNIT ON BASIC PARAGRAPH CONSTRUCTION (TOPIC SENTENCE, DEVELOPMENT AND SUPPORT, CONCLUSION)

C. UNIT ON CLARITY IN THE PARAGRAPH (UNITY, ORDER, COHERENCE)

D. UNIT ON EXPOSITION TYPE OF WRITING.

E. UNIT ON AUGUMENTATIVE WRITING.

F. UNIT ON NARRATIVE WRITING.

G. UNIT ON DESCRIPTIVE WRITING.

H. UNIT ON ORGANIZING AND OUTLINING MATERIAL FOR THE THEME OR LONGER PAPER.

I. UNIT ON THEME WRITINGS AS A LONGER, COMPLETE PAPER.

J. UNIT ON WORDS AND MEANINGS.

K. Unit on vocabulary and levels of English usage.

L. Unit on writing business letters.

NOTE: Enriched classes should have a unit on writing a limited (1,000 words) research paper. This unit would teach techniques needed for term papers of research and note taking, organizing the paper, writing and footnoting, and preparing a bibliography.

Average and low classes should have a unit on spelling, with emphasis on proper word pronunciation and other means to improve spelling.

Average and low classes may need discussion of the parts of a book and a story in order to get the most from outside reading and book reports.

All students should be taught vocabulary and spelling improvement as a daily incidental lesson.

All students should read and report on books of good literature as part of the classroom requirement.

III. Basic Skills to be Developed in the Students

A. Skill in using the vocabulary for better thought expression.

B. Skill in phrasing thoughts for accurate and concise meaning.

C. Skill in the mechanics of writing (capitalization, punctuation, spelling).

D. Skill in constructing sentences, paragraphs, themes, and letters.

E. Skill in thinking and reasoning.

F. Skill in observing in the student's own world for factors that affect their lives.

- GRADE 10 -

--ABILITY LEVELS

. High - Enrichment Sections

. Basic text and supplementary materials used. Emphasis placed on some phases of creative writing and pupil interest. Individual effort is important.

. Average Sections

. Basic text adop ion for this ability level. Use of various supplementary materials enriches the basic program.

. Low Sections

. Individualized study approach recommended. Most work in class is on an individualized supervision basis.

--COMPOSITION

. Low ability sections - special emphasis placed upon learning "How to write a complete sentence expressing a thought." -- work for unity, thought relationship and coherence in paragraph structure.

. Advanced and average sections - strive for more creativity, expository, argumentative, narrative, and descriptive compositions. Research and experimental techniques in writing should be stressed towards the last few weeks of the semester.

. Daily work should stress how good paragraphs are constructed through theme approach. Descriptive paragraphs and various exercises coinciding with the appropriate materials will help to improve compositions in every respect.

--ENRICHMENT

. Film strips on research methods and use of school and public library. Contact school librarian.

. Creativity approach - more work given in narrative and argumentative forms of writing.

. Seminar reports through medium of oral discussion is advocated.

. Pupils should be given enrichment materials and topics which encourages them to proceed at their own pace. Research projects have merit.

- SPELLING

  - WEEKLY TESTS GIVEN ON SELECTED SPELLING WORDS.
  - THE 300 MOST MISSPELLED WORDS AT THE SECONDARY LEVEL ARE WORKED IN WITH ADDITIONAL WORD LISTS.
  - DISCUSSION AND NECESSARY CORRECTIONS OF SPELLING ERRORS MADE ON ALL WRITTEN PAPERS.

--VOCABULARY BUILDING

  - CREATE AN AWARENESS FOR CONCRETE AND VIVID EXPRESSIONS, BOTH ORAL AND WRITTEN.

--HANDWRITING

  - ALL PAPERS REQUIRED TO BE DONE IN INK WITH ATTENTION TO MARGINS, SPACING AND LEGIBILITY.

--INSTRUCTIONAL MATERIALS

  - BASIC TEXTS
    - MODERN COMPOSITION, BOOK 4, BY STEGNER; SAUER, HACH, PUBLISHED BY HOLT, RINEHART, AND WINSTON, 1964.
    - SHEFTER'S GUIDE TO BETTER COMPOSITION, BY HARRY SHEFTER; PUBLISHED BY WASHINGTON SQUARE PRESS, 1966.
  - SUPPLEMENTARY MATERIALS
    - HEATH HANDBOOK OF ENGLISH BY HENRY I. CHRIST AND J. C. TRESSLER, PUBLISHED BY D. C. HEATH AND COMPANY, 1961., 1965.
    - ENGLISH 2200 BY JOSEPH C. BLUMENTHAL, PUBLISHED BY HARCOURT, BRACE AND WORLD, 1964.
    - ENGLISH 2600 BY JOSEPH C. BLUMENTHAL, PUBLISHED BY HARCOURT, BRACE AND WORLD, 1962. ENGLISH 3200 CAN BE USED WITH HIGH ABILITY SECTIONS.
    - 30 DAYS TO A MORE POWERFUL VOCABULARY, BY W. FUNK AND N. LEWIS, PUBLISHED BY WASHINGTON SQUARE PRESS, 1966.
  - AUDIO VISUAL
    - FILM STRIPS ON "USE OF THE LIBRARY AND METHODS OF RESEARCH". CHECK WITH THE SCHOOL LIBRARIAN ON THIS MATERIAL.
    - USE AUDIO-VISUAL MATERIALS ON IMPROVING PUPILS WRITING TECHNIQUES AND OTHERS, SUCH AS, TAPES, CHALK BOARDS, MOTION PICTURES, AND EXTENSIVE USE OF THE OVERHEAD PROJECTOR AND TRANSPARENCIES.

ENGLISH, GRADE 11
GRAMMAR AND COMPOSITION

. AIMS AND OBJECTIVES:

A. DEVELOP VOCABULARY
1. MAKE EXPRESSION MORE PRECISE
2. MAKE LISTENING AND READING MORE PROFITABLE
3. MAKE THINKING MORE PRECISE

B. CRITICAL THINKING AND WRITING
1. RESPONSIBILITY IN WRITING AND SPEAKING
2. CRITICAL WRITING
3. PERSUASIVE AND AUGUMENTATIVE WRITING

C. EXPOSITORY WRITING AND NARRATIVE WRITING
1. DEFINITIONS
2. INFORMATIVE THEMES
3. PROCESS THEMES
4. STORIES

D. SPEAKING AND LISTENING
1. ORAL TERM PAPERS
2. PANEL DISCUSSIONS

E. TO CHALLENGE THE PUPIL TO USE HIS ABILITY TO THINK.

. BASIC CONTENT:

A. VOCABULARY
1. DENOTATIONS AND CONNOTATIONS
2. SYNONYMS AND CONCRETE ABSTRACT WORDS
3. FIGURES OF SPEECH
4. IDIOMS
5. COLLOQUIALISMS
6. CLICHES
7. SLANG
8. EUPHEMISMS

B. CRITICAL THINKING AND WRITING
1. ARGUMENTATION AND PERSUASIVE THEMES WITH SPECIAL EMPHASIS ON THE VARIOUS FALLACIES OF REASON--PROPAGANDA, NON SEQUITUR, POST HOC, NAME-CALLING.
2. WRITING CRITICAL REVIEWS AND OTHER EVALUATING PAPERS.

C. EXPOSITORY WRITING AND NARRATIVE WRITING
1. THEMES DEVELOPED BY
A. EXAMPLES, ILLUSTRATION, ANCEDOTES
B. ENUMERATION OF DETAILS
C. DEFINITION
D. COMPARISON AND CONTRAST
E. CAUSE AND EFFECT
F. REASONS
G. ANALOGY
H. REPETITION

1. SPECIALLY WITH NARRATIVE AND DESCRIPTIVE THEMES, EMPHASIS ON:
   A. TONE
   B. STYLE

* * * * * *

"HOW DO YOU RATE IN TEACHING BETTER LISTENING?"

EACH "NO" ANSWER INDICATES AN AREA THAT CAN STAND IMPROVEMENT, AND EACH IMPROVEMENT SHOULD MAKE BETTER LISTENERS OF YOUR STUDENTS:

1. DO YOU MAKE SURE YOUR AUDIENCE IS PREPARED TO LISTEN BEFORE YOU BEGIN?
2. DO YOU ORGANIZE YOUR MATERIAL BEFORE YOU BEGIN TO SPEAK?
3. DO YOU GIVE CLEAR DIRECTIONS WHEN NECESSARY AND MAKE SURE THE CHILDREN UNDERSTAND THEM?
4. DO YOU FIND YOUR POINT, MAKE IT, AND STICK TO IT?
5. IS YOUR MATERIAL INTERESTING AND PRESENTED IN A CLEAR AND INTERESTING WAY?
6. DO YOU DEAL TACTFULLY, PROMPTLY, AND EFFECTIVELY WITH INTERRUPTIONS AND DISTRACTIONS?
7. DO YOU DIRECT THE TYPE OF LISTENING EXPECTED--CRITICAL, CREATIVE, ETC.?
8. DO YOU INSIST ON RESULTS? TEST IF NECESSARY?
9. DO YOU HANDLE THOUGHTFUL OFF-THE-SUBJECT QUESTIONS POSITIVELY AND WITH CONFIDENCE?
10. DO YOU AND THE CHILDREN LISTEN ATTENTIVELY WHEN A CHILD HAS AN OPPORTUNITY TO SPEAK?

SOURCE: "HOW TO TEACH BETTER LISTENING" BY ANDERSON AND COMFORT, N.E.A. PUBLICATION.

- GRADE 11 -

--ABILITY LEVEL

. HIGH SECTIONS

. MODERN COMPOSITION, BOOK 5. SPECIAL EMPHASIS ON LOGIC AND COMPOSTION. EACH PUPILS IS EXPECTED TO PREPARE A 30-MINUTE SPEECH BASED ON TEN WEEKS OF RESEARCH IN SOME AREA DEALING WITH COMPOSITION. SPECIAL ENRICHMENT MATERIALS ARE ALSO UTILIZED.

. AVERAGE SECTIONS

. MODERN COMPOSITION, BOOK 5. SPECIFIC EMPHASIS PLACED UPON ABILITY TO WRITE NARRATIVE AND INFORMATIVE THEMES AND DESCRIPTIVE AND ARGUMENTATIVE THEMES.

. LOW SECTIONS

. STANDARD TEXTBOOK USED WITH THIS SECTION WITH OTHER SPECIAL INSTRUCTIONAL MATERIALS. TEACHER IS REQUIRED TO GO OVER THE MATERIALS IN GREATER DEPTH AS PUPILS ARE SLOW TO COMPREHEND. SHORT ATTENTION SPAN REQUIRES MATERIALS WITH HIGH INTEREST LEVEL. CHECK ON READING LEVEL OF EACH PUPIL AND ADAPT MATERIALS ACCORDINGLY.

--COMPOSITION

. WRITTEN ASSIGNMENTS ON TOPICS, SUCH AS, NARRATIVE, EXPOSITORY, DESCRIPTIVE, ARGUMENTATIVE, AND PERSUASIVE THEMES.

. AVERAGE CLASS PUPILS ARE REQUIRED TO WRITE IN ALL THE AREAS DESCRIBED.

. ENRICHMENT CLASSES - TEACHER ASSIGNS SHORT STORIES, LONG CRITICAL ESSAYS AND ORAL TERM PAPERS ON SUCH SUBJECTS AS CLICHES, LINGUISTICS, AND IDIOMS. FREEDOM OF EXPRESSION IS INSPIRED.

. TEACHERS TRY TO MAKE EXERCISES INTERESTING FROM THE STANDPOINT OF THE PUPILS. TO WRITE JUST FOR THE SAKE OF GRAMMAR IS NOT ENOUGH. THEY MUST STRIVE FOR CONTENT AND EXPRESSION AND THIS IS BEST DONE BY THE PUPIL WHEN HE FEELS HE HAS CREATED SOMETHING OF HIS OWN.

--ENRICHMENT

. EACH PUPIL SELECTS AN AMERICAN WRITER THAT HAS NOT BEEN PREVIOUSLY STUDIED DURING THE SEMESTER. HE IS REQUIRED TO MAKE A REPORT ON THE AUTHOR SELECTED FROM THE STANDPOINT OF

--ENRICHMENT (CONT.)

- STYLE, TONE, VOCABULARY, THEME, INFLUENCE ON OTHER WRITERS AND HIS OWN PERSONAL EVALUATION OF THE WRITER.

- MOST OF THE REGULAR WORK IS DONE ON AN INDIVIDUALIZED BASIS.

--SPELLING

- SPELLING TESTS GIVEN ONCE A WEEK. EMPHASIS PLACED UPON CORRECT SPELLING IN ALL WRITTEN WORK.

- 300 MOST MISSPELLED WORDS AT THE SECONDARY LEVEL ARE GIVEN THROUGHOUT THE YEAR.

- MIMEOGRAPHED SHEETS OF 30 WORDS WHICH WILL BE CORRECTLY SPELLED AND USED IN A SENTENCE ARE PRESENTED ON A WEEKLY BASIS.

- PUPILS DISCUSS AS MANY AS SEVEN OR EIGHT MEANINGS OF A WORD, WORD HISTORY, AND WHETHER IT IS SLANG OR FORMAL ENGLISH.

--VOCABULARY

- A VOCABULARY UNIT IS USED EVERY WEEK AND WORDS ARE STUDIED IN CONTEXT, IN EVERY NOVEL, ESSAY, AND SHORT STORY WHICH IS READ. PUPILS ARE TESTED OVER THIS MATERIAL. APPLICATION IS EMPHASIZED.

--HANDWRITING

- EMPHASIS PLACED ON LEGIBILITY, NEATNESS, AND BASIC HANDWRITING SKILLS WHICH HAVE BEEN TAUGHT IN THE LOWER GRADES.

- IN MOST PROBLEM CASES, IT IS NOT SO MUCH AN INABILITY TO WRITE BUT LAZINESS ON THE PART OF THE PUPIL TO WRITE LEGIBLY.

--INSTRUCTIONAL MATERIALS

- BASIC TEXTS

  - MODERN COMPOSITION, BOOK 5, BY STEGNER, SAUER, AND HACH, PUBLISHED BY HOLT, RINEHART AND WINSTON, 1964.

  - HEATH HANDBOOK OF ENGLISH, BOOK 11, BY CHRIST AND TRESSELER, PUBLISHED BY D. C. HEATH AND COMPANY, 1961, 1965.

  - ERRORS IN ENGLISH, BY SHAW, PUBLISHED BY BARNES AND NOBEL, 1963. THIS IS A PAPERBACK TEXTBOOK.

- SUPPLEMENTARY MATERIALS

  - ENGLISH 2600 BY JOSEPH C. BLUMENTHAL, PUBLISHED BY HARCOURT, BRACE AND WORLD, 1962.

--INSTRUCTIONAL MATERIALS (CONT.)

- SUPPLEMENTARY MATERIALS (CONT.)

  - ENGLISH 3200 BY JOSEPH C. BLUMENTHAL, PUBLISHED BY HARCOURT, BRACE AND WORLD, 1962.

  - MANY SUPPLEMENTARY MATERIALS USED IN ACCORDANCE WITH READING ABILITY AND INTEREST LEVEL.

- AUDIO VISUAL

  - FILM STRIP, "USE OF THE LIBRARY AND METHODS OF RESEARCH" CONTACT SCHOOL LIBRARIAN ON THIS MATERIAL

  - FILM LESSONS SHOWN SUCH AS: "60 YEARS OF AMERICAN MAGAZINES," "SHORT STORIES IN AMERICA", "AMERICAN HEROES", "60 YEARS OF SATIRE", "THE ART OF HEMINGWAY", "WRITERS OF TODAY."

  - FILM STRIPS ON THE FIGURES OF SPEECH AND COMPOSITION ARE SHOWN.

  - OVERHEAD PROJECTORS AND TRANSPARENCIES.

LANGUAGE ARTS
12TH GRADE

- EMPHASIS: 1. COMPOSITION - REVIEW OF BASIC GRAMMAR CONCEPTS FOR EXPRESSIVE WRITING.

2. CONTEMPORY WRITING

OVERVIEW:

- THE TEACHER SHOULD FIRST ANALYZE THE PUPILS NEEDS.

- CONCERNED WITH STYLE; AIMS AND OBJECTIVES

- TO STUDY GOOD EXAMPLES OF MODERN WRITING -
  - EACH STUDENT HAD FOUR CURRENT ISSUES OF ATLANTIC MONTHLY FOR ESSAYS, SHORT STORIES, POETRY, AND INFORMATIVE ARTICLES WITH A STUDY GUIDE.

- TO INCREASE UNDERSTANDING VOCABULARY THROUGH EXPANSION, DRILL IN MEANINGS, AND CORRECT SPELLING.

- TO MAKE GRAMMAR FUNCTIONAL THROUGH PRACTICE.

  - BOOK REPORTS ON EXTRA READING, NOVELS, PLAYS, BIOGRAPHY, ETC., SIX REQUIRED (ONE ORAL)
  - WEEKLY THEME ASSIGNMENTS (INCLUDE AN ORAL) INCLUDING PARAGRAPHS, RESEARCH, ESSAYS, AND CRITICAL REVIEWS OF ARTICLES.

- TO CHALLENGE THE PUPIL TO USE HIS ABILITY TO THINK.

- BASIC CONTENT:

I. ELEMENTS OF STYLE

A. ELEMENTARY RULES OF USAGE
1. A REVIEW OF THE BASIC STRUCTURE OF GRAMMAR.
   a. THE MIND AT WORK - CLEAR THINKING HELPS TO AVOID PITFALLS.

B. ELEMENTARY PRINCIPLES OF COMPOSITION
1. EMPHASIS UPON THE CONCEPT: "A BASIC STRUCTURAL DESIGN UNDERLIES EVERY KIND OF WRITING."
2. THE PARAGRAPH IS THE UNIT OF COMPOSITION.
3. EXPRESSION OF COORDINATED IDEAS.
4. PROPER USE OF TENSE. (BASIC WEAKENESS OF SECONDARY LEVEL.)

C. A FEW MATTERS OF FORM.
1. A BRIEF REVIEW OF BASIC SENTENCE STRUCTURE.
   a. SENTENCE CRAFT - TECHNIQUES OF EFFECTIVE SENTENCE CONSTRUCTION.
   b. CAPITALIZATION AND PUNCTUATION - CONCENTRATED REVIEW TO HELP PUPILS REFRESH THEIR MEMORY.

D. Words and Expressions Commonly Misused.
   1. Comparative examples of what is correct, or acceptable versus what is commonly used and incorrect.
      A. Grammar for use--A comprehensive survey of grammar and its application.
      B. Word Study and Spelling--Enlargement of vocabulary and emphasis upon correct spelling.
         1. Spelling lists--300 most misspelled words at the secondary level.
         2. Stress Senior Spelling Test in Spring (required)

E. An Approach to Style.
   1. Style as an increment in writing.
      A. Composition in action--The correct procedures to successful expository writing.
   2. Good writing is laborious and slow. (Practice Needed)
      A. Write naturally.
         1. Original writing--writing experiences from factual to imaginative.
         2. The research paper--investigate, organize, then write the report.
      B. Work for a suitable design.
      C. Revise and rewrite.
      D. Use of orthodox spelling.
      E. Importance of clarity.
      F. Prefer the standard to the offbeat.
         1. Additional drill--for pupils who need additional drill on various language arts skills and concepts.
         2. The Atlantic Monthly (study guide)
            A. Vocabulary building.
               1. Antonyms and synonyms.
               2. Analogy drills.
               3. Study of root words, prefixes and suffixes.
               4. Rules for spelling.

            B. Use of language
               1. Figurative and literal.
               2. Patterns for discussion.
               3. Guides for student writing.

Flexibility of Teaching Basic Concept

A. The use of the materials depends upon scope and depth necessary in each class. The emphasis upon writing is to be stressed to a high degree. Grammatical relationships are to be correlated with every phase of writing. Without a good vocabulary and correct spelling habits, a person's ability to express himself is hopelessly limited.

-Grade 12-

--ABILITY LEVEL

. High Sections

. Courses in Advanced Literature and Advanced Writing usually are composed of pupils with high ability level.

. Average Sections

. No special ability grouping in regular English 12 classes.

. Low Sections

. The terminal English T2 classes provide for low ability pupils. A special section in the guide will explain this program.

--COMPOSITION

. A variety of topics are used to give practice in all types of writing.

. Special attention is given to writing of paragraphs, development of topic sentences, essays, reports, and research papers.

. Occasionally creative writing is assigned and those who perform well are encouraged to do more of this type of writing for extra credit.

--ENRICHMENT

. Advanced Writing is considered an enrichment course. Pupils who register for this course do various types of writing with some emphasis on creativity.

. Special written assignments in the area of research work is of major importance.

--SPELLING

. All seniors are required to take a spelling test of 100 words selected from the list of 300 most misspelled words at the secondary level. Raw scores are recorded on permaent records.

. A review of spelling rules is helpful on troublesome words. In special situations a unit on spelling, with rules and root words plus suffixes and prefixes, is introduced second semester.

--VOCABULARY BUILDING

- The Atlantic magazine helps to provide vocabulary study.
- Higher Levels, Book 4, has a special unit on word study and usage.
- The Elements of Style, has a unit on words and expressions commonly misused.

--HANDWRITING

- All written assignments must be neat, legible, and words correctly spelled.

--INSTRUCTIONAL MATERIALS

- Basic Texts
  - Higher Levels, Book 4, Habits and Skills in Language Craft, by Walker, Marye, Boley, and Svrchek, published by Harcourt, Brace and World, 1960.
  - Elements of Style by Strunk and White, published by The MacMillan Company, 1959.
  - The Atlantic, Atlantic Publishing Company, Boston. This is a monthly magazine.
- Supplementary Materials
  - English 3200 by Joseph C. Blumenthal, published by Harcourt, Brace and World, 1962.
  - Modern Composition, Book 6, by Sauner and Hach, published by Holt Rinehart and Winston, 1965.
  - Guide To Modern English, Grade 12, by Parvin, published by Scott, Foresman and Company, 1963.
  - Modern English In Action, Grade 12, Christ, Starkey, published by D. C. Heath and Company, 1965.
- Audio-Visual Materials
  - Film shown on: "History of the English Language"; "Use of the Library and Methods of Research."
  - Charts, maps, pictures, film lessons, records are used. Teachers encouraged to use the overhead projector and language arts transparencies for the 12th grade level.
  - Library film strip for those who need review in use of library references.

ADVANCED WRITING
GRADE 12

ADVANCED WRITING IS A COLLEGE PREPARATORY COURSE IN ENGLISH, OFFERED EITHER SEMESTER OF A STUDENT'S SENIOR YEAR. THEMES ARE ASSIGNED EACH WEEK WITH SHORT WRITTEN ASSIGNMENTS IN BETWEEN. THE WRITING CONSISTS OF THE FOUR FORMS OF EXPOSITORY WRITING - ARGUMENTATION, EXPOSITION, NARRATION, AND DESCRIPTION WITH LITTLE OR NO WORK DONE IN CREATIVE WRITING. AS IN ALL ENGLISH COURSES IN POWELL HIGH SCHOOL, EMPHASIS IS PLACED ON SPELLING AND VOCABULARY.

THE FIRST THREE WEEKS OF THE COURSE ARE SPENT IN REVIEW OF GRAMMAR INTRODUCING STUDENTS TO STRUCTURAL GRAMMAR AND GIVING THEM STANDARDS TO USE FOR COMPOSING THEMES AND OTHER WRITTEN ASSIGNMENTS. THE FOLLOWING THREE WEEKS CONSIST OF WORK ON THE PARAGRAPH, LONGER COMPOSITIONS, REVISING AND REWRITING. THE MID-FIVE WEEKS ARE SPENT WORKING ON SENTENCES TO MAKE THEM UNIFIED, CLEAR, EMPHATIC, AND PLEASING. THE REMAINING SEVEN WEEKS ARE TAKEN UP BY THE RESEARCH PAPER WITH EMPHASIS ON FORM AND METHODS OF WRITING.

THEMES WRITTEN ON VARIED AND SPECIFIC SUBJECTS ARE DUE EACH FRIDAY. ASSIGNMENTS FLUXUATE ENOUGH TO ENABLE EACH STUDENT TO BRING IN HIS OWN EXPERIENCES INTO EACH THEME BECAUSE IT IW A WELL-KNOWN FACT THAT THE BEST THEMES COME FROM THE STUDENT'S OWN EXPERIENCE.

THE COURSE HAS SET AS AIMS AND OBJECTIVES:

- TO TEACH STUDENTS TO DEVELOP THOUGHT IN WRITING INTO A CONCISE, UNIFIED WHOLE.
- TO TEACH THE STUDENT TO CRITICIZE CONSTRUCTIVELY AND REVISE HIS OWN WORK.

-INSTRUCTIONAL MATERIALS-

- BASIC TEXT

  LEARNING TO WRITE, SMITH, ET AL., BY D. C. HEATH AND COMPANY, 1957.

- SUPPLEMENTARY MATERIALS

  THE WRITTEN WORD, DANIEL, AND LEGGETT, BY PRENTICE-HALL, INC., 1960
  ADVANCED COMPOSITION: A BOOK OF MODELS FOR WRITING, WARRINER, ET AL. HARCOURT, BRACE AND WORLD, 1961

SECTION ON

INSTRUCTIONAL

AIDS FOR

TEACHERS AT ALL

GRADE LEVELS

1 - 12

Providing for Individual Differences in Language Arts

Suggestions for Teaching Talented Pupils

- Challenge the talented pupils to keep them from aimless floundering. They should not be expected to fend for themselves.
- Encourage originality.
- Improve quality and quantity of reading by including more literary, scientific, biographical, esthetic, and contemporary works.
- Encourage accelerated pupils who plan to attend college to be letter-perfect in their written work.
- Establish higher standards of reading for talented pupils so that they will read on levels commensurated with their ability.
- Develop attitudes of critical thinking.
- Improve home, library, and classroom work habits of pupils.
- Develop power to work, plan, and execute independently.
- Provide enrichment activities in dramatics, television, radio, science, and poetry, as well as in art and music for pupils with talent.
- Set high requirements for the above-average pupils who tend to be poor spellers.
- Develop leadership qualities.
- Stress ethical, moral, and spiritual values through language and literature.
- Relate language activities to firsthand experience in the community.
- Motivate social development by using real life situations.
- Provide a variety of writing activities, especially creative writing of short stories and poetry.

Suggestions for Teaching Slow Pupils

- Permit slow pupils to omit difficult language activities and technical grammar and usage.
- Lead the slow pupils to understand the practical value of what they are doing.

- PROVIDE A VARIETY OF ATTACKS ON A PROBLEM. KEEP THE PUPILS BUSY AND INTERESTED.
- USE LANGUAGE WHICH THE PUPILS UNDERSTAND.
- USE THE INDUCTIVE APPROACH SO THAT THE PUPIL CAN FORMULATE HIS OWN RULES AND DEFINITIONS.
- UTILIZE SCHOOL COUNSELORS TO HELP SLOW PUPILS.
- SHOW PUPILS A REAL NEED FOR WHAT THEY ARE LEARNING. AND GIVE THEM AN OPPORTUNITY TO APPLY THEIR KNOWLEDGE TO LIFE SITUATIONS.
- MAKE DRILLS SHORT AND SNAPPY. USE GOOD JUDGMENT ON THE AMOUNT OF DRILL USED DAILY.
- OVERCOME VOCABULARY DIFFICULTIES BY EXPLAINING UNFAMILIAR WORDS DURING ASSIGNMENTS.
- HAVE FREQUENT REVIEWS OF SKILLS TAUGHT.
- BASE TEACHING ON THE NEEDS OF PUPILS AND KEEP IT GEARED TO THEIR ABILITIES.
- PRAISE PUPILS FOR ACHIEVEMENT, EVEN THOUGH IT MAY BE SLIGHT.
- TAKE EACH PUPIL WHERE YOU FIND HIM, AND TRY TO IMPROVE FROM THIS POINT.
- DON'T EXPECT THE IMPOSSIBLE!

SOURCE: "TEACHING ENGLISH IN THE JUNIOR AND SENIOR HIGH SCHOOLS" BY T. N. TOUCHSTONE, D. C. HEATH COMPANY

IMPORTANT FEATURES IN THE USE OF THE OVERHEAD PROJECTOR:

1. IT IS USED IN NORMAL ROOM LIGHT.
2. IT IS USED IN FRONT OF THE ROOM--THE TEACHER AT ALL TIMES IS FACING THE PUPILS, WITH LARGE, BRIGHT VISUAL IMAGES PROJECTED BEHIND THE TEACHER.
3. IT UTILIZES TEACHER'S DIRECT APPROACH IN PRESENTING INSRUCTIONAL MATERIALS.
4. CONCENTRATE ON ATTENTION.
5. THE TEACHER MAINTAINS EYE CONTACT WITH THE CLASS-MINIMIZING THE ATTENTION-DRIFT THAT OCCURS WHEN THE SPEAKER'S BACK IS TURNED, OR WHEN LIGHTS ARE TURNED OUT.
6. MOST IMPORTANT, IT IS TEACHER OPERATED, TO COMPLEMENT, NOT WITHDRAW ATTENTION AWAY FROM THE TEACHER.

"Teaching Written Composition To Slow Learners"

By Joseph Mersand, Ph.D.
Jamaica High School, New York City
Vol. IX, No. 3 Fall, 1965
Language Arts News

In the Fall, 1964 issue of the A&B Language Arts News, I disucssed some ways in which teachers have been successful in developing a feeling for literature among slow-learning students.

In this article, I will discuss some procedures in teaching written composition. All of us who have taught slow-learning students know how difficult it is for many of them to express themselves in written form, although they may be quite voluble orally. Many of them have things to say, yet how can we get them to say what they mean and feel and think in acceptable English prose?

Writing is not easy for any secondary student. In fact it was not easy for even a Hemingway, a Faulkner, or a Fitzgerald. Slow learners do not like to write; and when they do write, their work needs much correction. Some suggestions which have been successful in many classes are as follows:

1. Many short writing experiences are needed. The slow learner will have to learn how to write a note, a letter, a set of directions.

2. Begin with the simpler elements and proceed to the more difficult. Thus, the slow learner has to master the sentence; then a group of related sentences into a paragraph; and finally a short composition.

3. If you can make your letterwriting assignments realistic, you will get better letters. Explain to your students that almost every newspaper and many magazines print letters from readers. Tell them about the sacks of mail that come to each congressman every time an important issue arises. List all the real-life situations which will require letters in their future lives and on some occasions right now.

One teacher of slow learners had her students send letters to England. Then, for an exhibit in the library, she arranged copies of the original letters and the replies, with a map of England showing the areas from which the letters came. The exhibit gave the letters a certain dignity which the writers had not realized was there.

4. Slow learners need much help in organizing their written work. Instructions must be specific. Examples of topic sentences should be elicited and written on the chalkboard. Difficult words should be spelled. Situations should be explained and suggestions offered for the best ways to describe them. The more guidance that can be given before writing, the better chance there will be for passable written work.

5. Discussion of experiences which the class has had in common can lead to good written work. As the class discusses an experience, the teacher should list the points made, which later can be organized as a form of outline - in time, or place, or importance. Slow learners need much help in organizing their thoughts before putting them down on paper.

6. Much revision will be necessary. Teachers correct, but students should revise and rewrite. The proper form and amenities of written composition should be emphasized. Many a job or a promotion has been won or lost because of the form of a letter.

7. Class newspapers and magazines should be motivated. Even slow learners will take pride in their contributions to a class newspaper or magazine. The teacher may have to correct many times, but when the final products are mimeographed or duplicated, these students will experience a joy from their expression which they had not known before.

8. Writing is an all-school project. Slow learners have occasion to write in classes other than English. Social studies, general science and home economics are some of the classes in which they should be required to do a modicum of writing. The teachers of these subjects can also insist that papers by written in ink, that proper margins be preserved, and that there be some degree of orderly development.

9. There should be some written homework almost every day. To many slow learners, a reading assignment is not homework. They can do this in the cafeteria or on the bus. But some amount of writing done regularly in the English notebook will help to habituate the writing act.

10. Since there can be no improvement in writing without correction by the teacher, the teacher might well read Alfred M. Hitchcock's "A Composition on Red Ink" which originally appeared in the English Leaflet in 1912, and which has been reprinted by Holt, Rinehart & Winston as their Service Bulletin Number E-7.

"Patient Loving Attention: Rx for the Slow Learner"

The slow learner is often a defeatist--who having failed many times, fully expects to fail again. If you are to help this child learn to the extent of his abilities, then, you must build up his self-confidence while leading him along paths that he can follow.

W. Linwood Chase, Boston University professor emeritus, suggests these procedures for helping the slow learner gain confidence:

. Keep a chart or checklist of learning goals and activities; let the pupil see each step checked off as he completes it . . . see that he is making progress, however slow.

. Look for special talents--in art or music, for example--in the slow learner; let him display those talents whenever possible.

. Encourage the slow learner to participate as much as possible in class ang group activities; give particular attention to his social adjustment.

. Review the slow learner's work frequently; be sure he always knows the directions in which he's heading; be sure he always has a short-range goal in sight.

. Occasionally grant the slow learner a special privilege.

. Offer all the encouragement possible.

Treatment of this kind will show the slow learner that you care about him, will give him the feeling that he is "in" with his teacher and classmates. He'll come to feel that he has something to offer, and he'll be encouraged to apply himself to his work.

Meanwhile, advises Professor Chase, try these teaching methods as you work with the slow learner on subject matter:

. Try to assign tasks that can be started and finished in one day.

. Be sure you give clear instructions--and emphasize the importance of following them.

. Be sure the child understands the purpose of an assignment or activity.

. If today's work grows out of yesterday's review before proceeding.

. Provide and use a wide variety of learning and teaching materials; use audio-visual materials whenever possible.

. KEEP VERBAL AND ABSTRACT PRESENTATIONS TO A MINIMUM; GIVE CONCRETE DEMONSTRATIONS WHENEVER POSSIBLE.

. DISCOVER AND CAPITALIZE ON THE SLOW LEARNER'S SPECIAL INTERESTS; IF YOU FIND THAT HE'S INTERESTED IN ROCKS OR BIRDS OR AUTOMOBILES, SAY, TRY TO DEVELOP AN ASSIGNMENT THAT WOULD TIE HIS INTERESTS IN WITH CURRENT CLASS WORK.

. WORK HARD TO EXPAND THE SLOW LEARNER'S VOCABULARY.

. ADJUST THE CURRICULUM TO FOCUS ON FEWER CONCEPTS.

. PROVIDE WRITTEN STUDY GUIDES.

. VARY YOUR TEACHING METHODOLOGY FROM DAY TO DAY AND WITHIN EACH CLASS PERIOD SO AS TO HOLD THE CHILD'S INTEREST.

. ATTEMPT TO TEACH ONLY WHAT THE CHILD CAN LEARN.

. AND FINALLY, ACCEPT THE SLOW LEARNER'S LIMITATIONS--AND TEACH HIM TO ACCEPT THEM. BUT TEACH HIM AT THE SAME TIME THAT HE OWES IT TO HIMSELF TO ACHIEVE TO CAPACITY.

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Elementary Level

"Ways to Get Better Results in Language Arts"
Curriculum Letter #52*

Only certain sections have been reprinted from this report. However, the concepts expressed are worthy of consideration and possible adoption in the attempt to improve the teaching of Language Arts.

. There is no other preventable handicap to learning that can be quite so damaging as the inability to use literate and comprehensible English.

. If anyone feels that the need for better results in the teaching of language arts is overstated, let him examine the findings of the recent investigation of the National Council of Teachers of English. That investigation disclosed that of 600,000 students who took college entrance examinations, 150,000 failed English; almost two-thirds of American colleges offer remedial work in English; and the estimated cost of remedial instruction in English is more than ten million dollars annually.

. Neither can the elementary school afford to be complacent about its teaching of the language arts. The burden of improvement does not rest upon the high school and college alone. Much of the latter's effectiveness depends upon the quality of the language arts teaching in the lower grades. A strong superstructure needs a strong foundation.

. Each of the four major areas of language arts, reading, listening, speaking, and writing, has an infinite variety of skills and subskills. All of these skills are subject to improvement.

. What are some simple improvements in the oral and written work of the elementary grades that every teacher could bring about? Here are three suggestions:

1. Make certain that every pupil understands clearly the <u>purpose</u> of every oral and written language assignment. In other words, he must know <u>why</u> he is doing a given task.

2. <u>Be more selective in the exercies</u> chosen for practice of a skill. Exercises which do not bear directly upon a given skill are just busywork.

3. Give pupils <u>simple criteria</u> for evaluating their work. All children need to know where they have succeeded, where they need to improve, and something of how to go about it.

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*By Eleanor M. Johnson, Editor-In-Chief. My Weekly Reader, Wesleyan University, Reprinted by special permission of American Education Publications, Inc., publishers of My Weekly Reader, Middletown, Connecticut.

EACH OF THE ACTIVITIES LISTED MAKE SPECIFIC CONTRIBUTIONS TO SKILLS IN THE LANGUAGE ARTS.

...ORAL LANGUAGE ACTIVITIES...

. CONVERSATION. CONVERSATION IS THE SMALL TALK OF THE CLASSROOM. GOOD CONVERSATION INVOLVES THE CHOICE OF AN INTERESTING TOPIC, SEQUENCE OF IDEAS, TACT IN EXPRESSING ONE'S VIEW, ABILITY TO CHANGE THE SUBJECT, APPROPRIATENESS OF IDEAS.

. CHORAL SPEAKING. CHORAL SPEAKING HELPS TO IMPROVE VOICE QUALITY, SLOVENLY, CARELESS SPEECH, AND FAULTY ENGLISH PATTERNS. REGULAR PRACTICE IN CHORAL SPEAKING DEVELOPS A CHILD'S ABILITY TO READ ALOUD EFFECTIVELY AND WITH UNDERSTANDING. AN IMPORTANT BY-PRODUCT OF CHORAL SPEAKING IS ITS CONTRIBUTION TO THE SELF-CONFIDENCE OF THE TIMID CHILD. GENERALLY SPEAKING, SELF-CONFIDENCE IS AN IMPORTANT FACTOR IN EFFECTIVE ORAL LANGUAGE.

. DISCUSSION. PLANNED DISCUSSION PROMOTES AN INTERCHANGE OF VIEWS, CLARIFICATION OF IDEAS, THE ABILITY TO THINK ON ONE'S FEET, AN UNDERSTANDING OF THE ROLES OF LISTENER AND SPEAKER, GROWTH IN PRECISION OF WORK MEANING, SKILL IN THE ABILITY TO GET TO THE POINT, AND UNDERSTANDING OF THE AMENITIES OF GROUP DISCUSSION.

. REPORTS. CRAL REPORTS OFFER GOOD OPPORTUNITIES TO IMPROVE IN THE ABILITY TO SPEAK SO AS TO BE HEARD; TO LOOK AT ONE'S AUDIENCE WHEN GIVING A REPORT; AND TO SPEAK FROM NOTES INSTEAD OF READING A REPORT.

. MESSAGES AND ANNOUNCEMENTS. VERBAL MESSAGES AND ANNOUNCEMENTS STRESS THE NEED FOR ACCURACY IN THE FACTS, ADJUSTMENT OF VOICE VOLUME TO THE NEEDS OF THE OCCASION (A MESSAGE TO AN INDIVIDUAL SUGGESTS A QUIET VOICE; THAT FOR AN ENTIRE CLASS NEEDS MORE VOLUME). BREVITY, CLARITY, AND DIRECTNESS ENTER INTO GOOD DELIVERY OF ORAL MESSAGES AND ANNOUNCEMENTS.

. DRAMATIZATION. DRAMATIC PLAY PLACES A PREMIUM ON VOICE CONTROL, THE INTERPRETATION OF MOODS, THE EXPRESSION OF IDEAS, AND THE USE OF EXPERIENCE IN CONVEYING MEANING VERBALLY. IT RANKS WITH CHORAL READING OR SPEAKING AS A MEANS OF BUILDING THE SELF-CONFIDENCE SO NECESSARY FOR EFFECTIVE ORAL LANGUAGE WORK.

. FINISHING STORIES. FINISHING A STORY ORALLY OFFERS AN OPPORTUNITY TO DEVELOP SKILL IN QUICK THINKING, TO USE EXPERIENCE IN A NEW SITUATION, TO RESPOND TO AUDIENCE REACTION, TO EXPERIMENT WITH NEW OR UNUSUAL ENDINGS, AND TO KNOW AT ONCE WHETHER THE SPEAKER WAS ABLE TO KEEP HIS AUDIENCE IN SUSPENSE UNTIL THE END OF THE STORY.

. JOKES AND RIDDLES. SINCE JOKES AND RIDDLES ARE SHORT, THE TELLING OF THEM IS A GOOD EXERCISE IN TERSENESS, USE OF SUSPENSE, COMMAND OF VOCABULARY AND DELIVERY.

. Introductions. The arrival of new pupils, visitors, or school personnel represents opportunities to teach the social amenities associated with introductions. Correct pronunciation of name, gracious manner, and proper etiquette are indispensables in making introductions.

. Evaluating Through Performance. Simple criteria for oral language can help pupils evaluate their own and others' performance. Some of the items to be included are these:

1. Did the speaker have an interesting or an important topic?
2. Did he have a vivid, attention-getting opening sentence?
3. Did he know a great deal about his subject?
4. Did he avoid tiresome expressions such as "well," "uh," and the overuse of "and"?
5. Did he use complete sentences?
6. Did he speak clearly enough?
7. Did he look at his audience?
8. Did he use a good vocabulary?
9. Did he have an interesting closing sentence?
10. Did he bring his main points together in a summary?

...Written Language Activities...

Written language activities make many of the same demands found in oral language. For example, a child must have something to say and strong motivation for saying it if it is to be done well. The suggestions below represent a variety of written work, with indications of the skills each activity is designed to develop.

. Announcements and Advertisements. Accuracy and terseness are two marks of good announcements or advertisements. Have pupils prepare announcements of activities in the classroom or the school. Write ads for lost-and-found articles (shoes, caps, gloves, books). Include the what, where, and when of each item.

. News Writing. Top-rated news writing has factual accuracy, objectivity, dramatic details, and colorful writing. Practice reporting news about a school ball game, a play, and the arrival of new pupils, a class picnic, or a party.

. Captions. Captions use a minimum of words to give a maximum of facts or to suggest meaning. Write original captions for interesting pictures, cartoons, or comic strips.

. Summaries. A good summary represents the most important facts or ideas in a given article. Summarize the most important ideas in each paragraph of a front page news story.

. Records. Records can be made to represent statistical information in graphic form. Keep records of daily weather conditions, temperatures, and cloud formations; personal records of height and weight; money earned or spent.

. Storywriting. Storywriting develops imagination, vocabulary, and understanding of plot, story development, and climax. Write original stories which center on children's family life, trips, firsthand experiences." For example, "Moving Day at Our House"; "How We Surprised Mother"; "Stunt Night at Camp"; "How a Bear Stole My String of Fish"; "The Night Our Tent Blew Down."

. Biography. Biography demands accurate information from family records. Write an autobiography after consultation with the family about details.

. Diaries. Diary-writing calls for brevity in recording details of daily life. Keep a diary of class events, for one month. At the end of that time, review the worth or interest of the items recorded.

. Evaluating Through Proofreading. Proofreading requires a pupil to observe his own work carefully, indicates to him where the mechanics of writing need to be improved, aids scholarship, promotes confidence in independent writing, and saves teacher-time. Proofreading guide-points include such as these:

1. Do all sentences and proper names begin with a capital letter?
2. Are punctuation marks (periods, question marks, commas, quotation marks) used correctly?
3. Are sentences complete?
4. Is every word spelled correctly?
5. Are individual letters formed correctly? (Watch out for a, d, g, m, n, i, t, l, e, u.)
6. Is correct form used? (Letters and announcements, invitations, and stories have their own special requirements in form and punctuation. Individual guides are needed for each of these.)
7. Is the paper neat, with margins even?
8. Are paragraphs indented?
9. Are abbreviations correctly punctuated?
10. Is the title written correctly?

. Never stress the mechanics of writing at the expense of ideas and enthusiasm for writing.

**Each school needs a sequential, graded program in oral and written language and in the mechanics for writing so that children at every level have a coordinated language arts program.

"Structural Linguistics or Traditional Grammar: Can You Identify Their Purposes and Values?"

The brief quiz below lists a series of statements about the purposes and values of English grammar study. This quiz is not for your students, but to help you clarify some basic views about the language. Mark each statement with an S to indicate "structural approach," a T for "traditional" or a C to indicate that the point of view is common to both schools of thought.

___1. English grammar has both social and practical values.

___2. A purpose of formal instruction in English grammar is to refine the student's skill of expression.

___3. Another purpose is to broaden his general knowledge of technical and cultural principles and uses of English.

___4. Another purpose is to stimulate his interest in the proprieties of his language.

___5. Still another purpose is to stimulate the student's thinking and discrimination through grammatical analysis.

___6. The degree to which teachers may change the language behavior of students through grammatical instruction is still open to question.

___7. There are distinct modes of language: phonological, morphological, syntactical, and lexical.

___8. Context is the conditioner of all the basic modes of language.

___9. English grammar is a result of historical processes and cultural influences.

___10. Explanations from the historical evolution of English grammar may be useful to an understanding of its system.

Considering the attention given to the differences to the two approaches, the answers may come as a surprise. All should be marked with a C, indicating common to both, according to Howard C. Zimmerman, a scholar in the field.

There are, of course, critical differences between the methods and rationale of the structural linguist and traditional grammarian. And Mr. Zimmerman has spelled these out clearly in his helpful guide, "Structural Linguistics and High School Grammar," available from the University of Oregon School of Education, Eugene, Oregon.

The point, however, is this: Do not let the smoke of battle between the language experts becloud your view of the vital goals of grammar instruction on which there is no disagreement.

Source: Professional Growth for Teachers of English - Sept. 1964, Senior High School Edition. Copyright Croft Education Services, 1964. Reprinted by Permission.

"Responding Quickly to Student Writing"

If the pupil writes and gets no response, the communication line is broken. The longer the time between his writing and the teacher's response, the less will he learn from the painstaking corrections the teacher has finally made on his paper.

The ideal of "same-day" correcting may be impossible. Nevertheless, there are some things that even heavily-burdened English teachers can do to give pupils the feeling--and satisfaction--that someone is listening. Here are some ideas:

1. As pupils are passing in their papers, look at the first ones to reach your hand. Show the class that you are interested in their efforts. Of course, you can't read the set on the spot. But the sense of communication is better than if they see you stuff the papers immediately--unlooked at--into your briefcase.

2. Try having pupils read a few sentences aloud before the set of papers is passed in. Perhaps one entire row can read its first sentences. You react. You express an interest in what is to follow. You call the attention of the class to a good sentence or to a confusing one. Generally, pupils' papers sound better than they look, so the effect is likely to be that of an immediate reward for having written.

3. Occasionally, have pupils put their papers out on their desks. You move about the rows collecting them, commenting here on a neat paper, perhaps rejecting out of hand a sloppy one. This technique brings you, the pupil, and his paper together--if only for a moment. This direct confrontation will also discourage certain pupils from "forgetting" their themes.

4. At other times an unannounced quiz or some other activity that occupies the pupils for the first half of the period will give you the chance to check through a set just turned in. Reprove those whose work is missing or inadequate at a glance. Praise those who did more or better than usual. These too are immediate feedback techniques.

5. Another possible audience is the pupil's classmate. Announce in advance that you will have papers exchanged for a first reading before they are handed to you. Pupils may then write with a particular audience in mind. Each pupil will see someone reacting to what he has had to say. It is not you, of course, but it is a real person responding. Whether you have pupils "correct" each other's work is up to you.

These suggestions simply "symbolize" communication rather than complete it. But so important is the pupil's feeling that his writing does have a real audience that any measure that helps to complete the communication circle is worth a try.

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"How to Read a Batch of Themes Carefully--and Save Time"

We must read student papers carefully. But our job is not to get them into a state of perfection for the printer. We don't have time to correct a student's paper as if we were his diligent editor or ghostwriter. Besides, line-by-line correcting often leads the teacher to write more than the student. At best, this practice produces a surplus of corrections--the pointing out of more errors than the student can profitably do anything about. At worst, over-correcting can be more of a discouragement than a guide to improvement.

Here are eight tips that I've found helpful for cutting the time it takes to correct themes carefully and conscientiously. Try one or two of these, and see which one works best for you.

1. Invite questions before themes are turned in. On the day papers are due, ask if any pupil has questions about the usage or mechanics of the paper he is submitting. If he is alert enough to sense a comma or a spelling question, give him the answer straight out. He corrects his own paper on the spot, before turning the paper in. The ground rule in this procedure is this: If he catches his own error, you will not "take off" for it. The class may think that this is an easy way to avoid errors. You know its good teaching.

2. Read for the support of ideas. Read a set of papers, judging them on the factual support that pupils give ideas. Use your red pencil mainly for comments such as "Give two more examples here," I don't believe it," "Restatement is not proof." Let students know that your emphasis this time has not been on mechanics.

3. Read for organization. With another set of themes, consider overall organization. Try to suggest why the structure of a paper may be weak. You might, for example, identify an especially strong sentence, mark it, and write in the margin: "Revise, Begin with this sentence. It has power." Or, "Wouldn't this make a better conclusion?"

4. Set a limit on the items you criticize. If poorly-written papers are stealing too much time, set a quota on comments. In this way the better writers, who deserve to improve as much as the poor ones, will get their share of your critical judgment.

5. Try a 30-second conference. Sometimes you can say in a moment what would take you a paragraph on the paper. Hold back your pen. Put at the top of the paper "30 second conference" and have the pupil understand that he is to see you briefly after class. You cannot do this for all pupils. But it will save time in correcting the entire set.

6. Watch the Clock. If you are really behind, use the clock or a kitchen timer as your control and simply force-read a batch of compositions within, say, 40 minutes. Better to give each paper a quick reading occasionally than to have the papers remain on your desk for days.

7. Read to the First Major Blunder-Then Stop. Warning: Follow this suggestion with care--or your public relations may suffer. This practice is intended primarily to chasten a class of good writers who have allowed their work to become sloppy. But warn the class first that you will not read beyond the first careless error. When you get the papers, keep your promise. Read to the first dangling modifer, the first silly misspelling, the first tautology. Draw a line across the page and write "Not ready beyond this point." Grade the paper on the quality of what you read up to that point.

8. Put Down Your Red Pen. Read the paper straight through, the way the pupil would like a reader to read. Then decide what one think can be praised (hopefully, some technique of writing that can be repeated on another paper), and what one thing must be repaired.

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"NINE COMMON FAULTS IN STUDENT THEMES
--AND HOW TO COPE WITH THEM."

LAST YEAR MORE THAN 13,000 STUDENT THEMES WERE EVALUATED BY FIVE JUNIOR HIGH ENGLISH TEACHERS AND 18 LAY READERS (MOST OF THEM PROFESSIONAL WRITERS) IN THE WRITING PROGRAM IN PRINCETON TOWNSHIP, NEW JERSEY.

AT THE END OF THE YEAR, THEY LISTED THE MOST CONSISTENT ERRORS AND RECOMMENDED METHODS TO COPE WITH THEM DURING FUTURE STUDENT/CORRECTOR CONFERENCES. EVERYONE AGREED THAT ERRORS DIMINISH WHEN AN INTERESTED, SYMPATHETIC SECOND PARTY MAKES THE STUDENT AWARE OF HIS INDIVIDUAL PROBLEMS AND SUGGESTS SPECIFIC SOLUTIONS.

THE FOLLOWING IS A COMPOSITE REPORT COMPILED FROM THAT END-OF-THE-YEAR EVALUATION.

1. CARELESS SPELLING. ABOUT 90% OF A STUDENT'S SPELLING ERRORS INVOLVE FEWER THAN 100 WORDS. OFTEN, THESE ARE EASY WORDS--SOME TOO SIMPLE TO APPEAR ON SPELLING LISTS. THEY INCLUDE

ALL RIGHT	BEFORE	DISAPPOINT
RECEIVE	HURRYING	UNTIL
DISAPPEAR	FINALLY	COMING
WHERE	IT'S	BEGINNING

LITTLE CLUES OR MEMORY TRICKS HELP STUDENTS TO REMEMBER CORRECT SPELLINGS. FOR EXAMPLE, HAVE THEM ASSOCIATE ALL RIGHT WITH ALL WRONG--TWO WORDS, TWO LL'S. THEIR AND HEIR ARE PERSONS. TOO, WHICH MEANS "EXCESSIVE", HAS AN "EXCESSIVE" O.

POOR SPELLING HABITS CAN BE ERASED BY PROPER PRONUNCIATION, DRILL, CONSTANT REVIEW--AND VIGILANCE.

2. THE MISSING OR MISPLACED APOSTROPHE. PROBABLY THE MOST FREQUENT APOSTROPHE ERROR IS ITS OMISSION: MARYS DRESS, THE SUNS RAYS, A DAYS WAIT. SLOWER STUDENTS FIND THE PLACEMENT OF THE APOSTROPHE THE SEVEREST HEADACHE: DO'NT, ITS' HAVE'NT.

REMIND THESE STUDENTS THAT THE APOSTROPHE TAKES THE PLACE OF LETTERS LEFT OUT. PLURAL POSSESSIVES TOO HASTILY TAUGHT RESULT IN STUDENTS USING APOSTROPHES TO FORM PLURALS. A TEACHER CANNOT BE TOO DRAMATIC IN HIS DISCUSSION OF THIS FAULTY THINKING. TEACHING POSSESSIVES AND CONTRACTIONS IS A CONTINUING PROCESS, AND FIVE-MINUTE DICTATION QUIZZES EVERY OTHER WEEK ARE MORE EFFECTIVE THAN A PROLONGED TWO WEEKS' STUDY. AN "I'VE-TAUGHT-THAT-NOW-BACK-TO-LITERATURE" ATTITUDE ISN'T REALISTIC. WHEN PAPERS ARE RETURNED WITH MULTIPLE APOSTROPHE ERRORS, BEGIN A PERIODIC SHORT QUIZ PROGRAM TO REINFORCE THE STUDENTS' SKILL.

3. HIGHFALUTIN WORDS. SOMETIMES A STUDENT TRIES TOO HARD TO FOLLOW THE TEACHER'S SUGGESTION TO EXPAND HIS WORKING VOCABULARY. SO THE YOUNGSTER DIPS INTO THE THESAURUS AND COMES UP WITH SUCH CONFUSING EXPRESSIONS AS A MEDIUM ALTITUDE BOY OR A VOLUMINOUS ABDOMEN.

A TEACHER'S GOOD HUMOR AND FRIENDLINESS ARE CRUCIAL HERE, FOR A CUTTING REMARK MIGHT DISCOURAGE THE PUPIL FROM FUTURE ATTEMPTS TO PLEASE. POINT OUT THAT POT-BELLIED IS A HIGH INTENSITY WORD AND GIVES A MORE VIVID PICTURE THAN VOLUMINOUS ABDOMEN.

OFTEN THE STUDENT WILL SUPPLY A BETTER REPLACEMENT WHEN ENCOURAGED TO DO SO. AND THE EXPERIENCE WILL TICKLE HIM. URGE STUDENTS TO AVOID IMPRESSIVE SOUNDING WORDS. LITTLE ONES THAT GIVE EXACT IMAGES ARE MUCH MORE EXCITING: ICY, RED, EERIE, HOT, SNAP, BURLY, BUNY, PEEK, CRY.

4. TRITE WORDS. EVERY STUDENT HAS HIS REPERTOIRE OF WORN OUT WORDS--SAY-NOTHING WORDS LIKE SWELL, TERRIFIC, AWFUL, LOVELY, CUTE, NICE, BIG, GREAT, FINE, WONDERFUL, AND BEAUTIFUL. UNFORTUNATELY, THESE WORDS SEEM DRAMATIC AND GRIPPING TO MANY STUDENTS.

ILLUSTRATE HOW BETTER WORDS PUT A PICTURE IN A CLEARER FOCUS. FOR EXAMPLE, "JOE MADE A RUNNING, DIVING CATCH," IS MORE DESCRIPTIVE THAN, "JOE MADE A SWELL CATCH."

MIMEOGRAPH A LIST OF WORDS TO BE AVOIDED AND GIVE EACH STUDENT A PERSONAL COPY TO KEEP IN HIS NOTEBOOK. HAVE EACH STUDENT ADD HIS OWN OVERWORKED WORDS TO THIS GENERAL LIST.

5. SYRUPY SENTENCES. TAKE A SENTENCE LIKE THE LUSCIOUS, EMERALD-GREEN GRASS WAS DRENCHED WITH DEW. YUK! TOO SWEET! TOO MANY ADJECTIVES.

ADVISE THE CLASS THAT ADJECTIVES ARE LIKE SPICES. WITHOUT SPICING SOME FOODS WOULD BE TASTELESS AND BLAND. SO TOO WITH SOME THOUGHTS WITHOUT ADJECTIVES.

BUT TOO MUCH IS TOO MUCH. TOO MANY ADJECTIVES SPOIL THE SOUP. DEMONSTRATE TO THE CLASS HOW AN "ADJECTIVE DIET" CAN ACTUALLY MAKE A SCENE MORE VIVID. IN THE EXAMPLE ABOVE, DRAIN OFF THE SYRUP AND SUBSTITUTE A DESCRIPTIVE VERB, AND WE HAVE A PLEASANT SCENE --THE GREEN GRASS SPARKELED WITH DEW.

6. SAY-NOTHING SENTENCES. JUNIOR HIGH STUDENTS ARE EXPERTS AT WRITING VAGUE SENTENCES: MORE THINGS COULD BE SEEN; THE VIEW WAS TERRIFIC; ALL KINDS OF BOATS WERE IN THE HARBOR.

IRONICALLY, THE AUTHORS OF THESE GLITTERING GENERALITIES THINK THEY HAVE SAID EVERYTHING TO BE SAID. QUESTIONS LIKE "WHAT DID YOU SEE?", "WHAT SIZE?" , "WHAT COLOR?" CAN HELP YOUNGSTERS FOCUS THEIR EYES A LITTLE SHARPER.

FOLLOW UP SUCH QUESTIONS WITH A FEW EXERCISES DESIGNED TO TEACH YOUR STUDENTS HOW TO CONVERT.

--AN ATTRACTIVE SWEATER INTO....A RED WOOLEN SWEATER WITH WHITE BUTTONS.

--A DILAPIDATED HOUSE INTO....A DOORLESS FARMHOUSE WITH BROKEN WINDOWS AND TATTERED CURRTAINS.

REMIND YOUR STUDENTS TOO THAT THE VERB IS THE SPARKPLUG OF THE SENTENCE. RAIN SPLATTERED AGAINST THE WINDOWS IS BETTER THAN, IT WAS RAINING.

7. Inadequate sentence sense. Students--even slow ones--have little difficulty distinguishing between complete sentences and fragments or runons in drills prepared to test sentence sense. Yet they continue to write runon sentences and sentence fragments.

Proofreading aloud may be the antidote to this problem. When a pupil reads his paper aloud, he listens both to the flow of words and the pattern of ideas. Fragments create a void. The tongue stumbles and struggles to fill in missing subjects or linking verbs or main thoughts.

As with sentence fragments, the voice is almost infallible in detecting run-ons. It always pauses at the end of a complete sentence.

Students should know too that some words seem to lead into run-on sentences. These words include finally, then, however, soon, suddenly, now, there, therefore, consequently, and all subject pronouns. Label them "Run-on Danger Signals."

8. Faulty pronouns. Carelessness and haste cause most pronoun errors. Again, having students read aloud is helpful. They consistently correct problems of vague antecedents and case selections when they read orally.

Remember, too, that case is more meaningful to a student once he realizes that twelve pronouns are the primary reason for studying subjects, predicate nouns, prepositions, direct, and indirect objects. Put a 4' X 4' chart above the chalkboard, showing which pronouns are always subjects and which are always objects.

Subjects

I HE SHE THEY WE WHO

Objects

ME HIM HER US THEM WHOM

This constant reminder tells the student whenever he uses one of these words he is involved with a case choice.

Change of person is also distressing to teachers: "I entered the room and you could see chairs and tables toppled over." A remark in the margin, "I wasn't even there" dramatizes the silliness of this type of error.

9. Poor paragraphs. All students, to different degrees, are plagued by paragraphing. The problem ranges from endless paragraphs riddled with unrelated details to paragraph changes for each new sentence.

Incorrect paragraphing stems from

- Poor organization of ideas--(no plan for the composition)
- Absence of strong concrete topic sentences
- Inadequate preparation in the proper mechanics of punctuating and paragraphing conversation.

OUTLINING, THOUGH OFTEN MONOTONOUS TO PUPILS, IS THE BEST SOLUTION FOR CARELESS ORGANIZATION. TO GIVE THIS EXERCISE VITALITY, USE AN ACTUAL STUDENT THEME AND FLASH IT ON A SCREEN. POINT OUT HOW CRUCIAL A GOOD TOPIC SENTENCE IS TO DETERMINE WHICH FACTS BELONG IN WHICH PARAGRAPH. IN YOUR DISCUSSION ILLUSTRATE THE FOUR RULES OF THUMB FOR PARAGRAPH CHANGES:

- CHANGE OF MAIN TOPIC
- CHANGE OF SPEAKER
- CHANGE OF PLACE
- CHANGE OF TIME.

REMEMBER, THE DAY TO TEACH PARAGRAPHING IS THE DAY STUDENT PAPERS WITH SERIOUS PARAGRAPHING ERRORS ARE RETURNED. STUDENTS ARE MORE RESPONSIVE WHEN THEY ARE PERSONALLY INVOLVED.

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Check When You Revise . . .

Content

A favorite saying of professional writers is "My work is one-tenth inspiration and nine-tenths perspiration." Much of their perspiration flows as they revise their first drafts. They have learned a fact that most beginning writers shun--the fact that first drafts are filled with flaws. They must be revised.

When you revise your first draft, read it through slowly and thoughtfully at least three times. During each reading, make corrections on the basis of questions like those in the following three paragraphs:

Plan

Have I given enough details to make each phase of the subject clear? Are they the right details, or have I included some that will only sidetrack my reader and should therefore, be crossed out? Can I think of any further details that I might add, even at this late date, to make my subject still more clear and interesting? How about my word choice? Do my words express my meaning exactly?

Mechanics

Will my introduction arouse my readers' interest and make them want to read on? Have I presented my material in a logical order? Is there a good reason for putting my second point after my first, my third point after my second, and so on? Have I paragraphed at the right places? Are my paragraphs clearly linked? Does my conclusion adequately sum up my main points or round off my composition? Will it give the reader the sense of having arrived somewhere?

Making Your Final Draft

Have I written complete sentences? Have I shown clearly where each sentence begins and ends? Can I combine any of my sentences in a way that will make them more effective? Have I used all the punctuation marks I need? Are there too many dashes or exclamation points? Are there any unnecessary commas? Any floating, unattached quotation marks? Have I a good reason for every capital letter I have used? Have I even the slightest doubt about the spelling of any word.

When you are satisfied that your paper says clearly and effectively what you want it to say, copy it neatly with all the changes and additions that you made in revising. Make your final draft on clean, white theme paper, $8\frac{1}{2}$ X 11 inches. Typing is best, but if you can't type, write legibly in blue or black ink. Proofread your final copy carefully, correcting any errors clearly and neatly.

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ENGLISH AND LANGUAGE ARTS
POWELL PUBLIC SCHOOLS
POWELL, WYOMING

POINTS TO CONSIDER IN CORRECTING THEMES

1. PURPOSE
   A. HOW CLEARLY IS THE PURPOSE OR THESIS STATED?
   B. HOW WELL IS IT ACHIEVED?
   C. IS THE TOPIC SUFFICIENTLY LIMITED?

2. CONTENT
   A. ARE THE MAIN IDEAS EVIDENT TO THE READER?
   B. ARE DETAILS GIVEN TO DEVELOP MAIN IDEAS OR TOPICS?
   C. ARE EXAMPLES USED TO ILLUSTRATE AND SUPPORT GENERAL STATEMENTS?
   D. IS THE CONTENT RELATED TO THE WRITER'S PURPOSE?
   E. ARE FACTS OR EVIDENCE ACCURATE OR VERIFIABLE?

3. ORGANIZATION (UNITY)
   A. DOES THE INTRODUCTION PREPARE THE READER FOR WHAT FOLLOWS?
   B. IS THERE A CLEAR RELATIONSHIP AMONG MAIN IDEAS?
   C. ARE TRANSITIONS FROM ONE IDEA OR TOPIC TO ANOTHER CLEARLY MADE?
   D. DOES THE THEME HAVE A DEFINITE, SATISFACTORY CONCLUSION?

4. STYLE (FLAVOR)
   A. IS SENTENCE STRUCTURE VARIED AND SMOOTH?
   B. IS DICTION VIVID AND SUITABLE?
   C. IS FIGURATIVE LANGUAGE FRESH AND FITTING?
   D. IS THE TONE APPROPRIATE TO PURPOSE AND SUBJECT?
   E. DOES THE THEME HOLD THE READER'S ATTENTION?

5. MECHANICS
   A. HAVE THE CONVENTIONS OF GRAMMAR AND USAGE BEEN OBSERVED?
   B. IS CORRECT PUNCTUATION USED TO AID THE READER?
   C. ARE WORDS SPELLED CORRECTLY?

6. LAST STEP - PROOFREAD YOUR THEME! CHECK YOUR FINAL COPY CAREFULLY BEFORE SUBMITTING IT TO THE TEACHER.

Basic Guidelines For Establishing A Good Learning Environment

- Create a pleasant classroom atmosphere. Plan to make extensive use of visual aids materials and equipment.
- Set the example! Use the English language effectively and properly.
- Give careful attention to through preparation and planning for each teaching assignment.
- Employ effective and varied teaching methods and techniques.
- Exercise good judgment and tact at all times.
- So far as practical and possible, provide for individual differences among pupils.
- Respect the worth and dignity of the pupil as an individual. This approach earns respect for the teacher.
- Establish effective standards for classroom control. Use authority when necessary; be consistent in the disposition of all classroom incidents.
- Provide for proper motivation of meaningful and satisfying activities which creates a desire to learn.
- Build confidence and the right kind of self concept in the child.
- Utilize guidance which tends to help pupils develop effective study habits.
- Provide opportunities and materials for creative work.
- Fairness and impartiality display true teacher leadership in the classroom.

Did You Know?

1% is retained through Taste

1½% is retained through Touch

3½% is retained through Smell

11% is retained through Hearing

83% is retained through Sight or Audio Visual

THE ART OF LISTENING

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+ + + +

C. A LISTENER HAS THE FOLLOWING ATTITUDES TOWARD THE SPEAKER:

GOOD LISTENER	BAD LISTENER
1. IS FRIENDLY AND SYMPATHETIC.	1. IS INDIFFERENT OR HOSTILE.
2. RESPECTS THE SPEAKER AS A PERSON.	2. IS CRITICAL OR SUSPICIOUS.

D. A LISTENER DOES THE FOLLOWING THINGS WHILE LISTENING:

1. LOOKS IN THE DIRECTION OF THE SPEAKER.	1. DOODLES, LOOKS OUT THE WINDOW, OR WATCHES OTHERS.
2. IS ATTENTIVE.	2. FAKES ATTENTION.
3. TRIES TO FIND THE CENTRAL IDEA.	3. LISTENS FOR DETAILS ONLY.
4. RECOGNIZES DIFFERENCES BETWEEN FACTS AND OPINIONS.	4. CONFUSES FACTS AND OPINIONS.
5. TRIES TO RELATE WHAT IS SAID TO HIMSELF AND HIS INTERESTS.	5. GETS NOTHING OUT OF IT WHICH IS HELPFUL TO HIMSELF.

LEARNS TO READ GOOD LITERATURE

"NOT ONLY DID THIS NEW TEACHER TEACH ME TO READ GOOD LITERATURE. THIS, MORE THAN ANY OTHER THING, BUILT UP MY STARVED VOCABULARY AND GUIDED ME IN THE PROPER USE OF THE LANGUAGE.

. . . JACQUELINE COCHRAN

HOW TO PREPARE AN OUTLINE

(Reproduced from A Prospectus of The World Book Encyclopedia Dictionary by permission of Field Enterprises Educational Corporation.)

An outline is a general plan of material in a speech or paper. It shows the order of the various parts, their relative importance, and their relationship to one another.

Outlines are useful for testing the organization of a completed paper and for studying reading material that has been assigned, because they give patterns of thought in clear, compact form. They are even more helpful to you in planning papers or talks. Once you have outlined a subject, delivering a speech or writing a paper is relatively easy. If you have a clear idea of the organization of the whole, you know where to include a particular idea. An outline gives you the confidence of knowing where you are going, and how you are going to get there. Thus, it is an invaluable aid to you in speaking or writing.

Your listeners and readers also benefit from the outlining you do before you present material. If they are to follow your ideas without getting lost, you must present details in a logical order. The best order for your ideas depends primarily on your subject and your purpose. An outline helps you to organize your ideas logically.

The basic process of organizing material for all writing and speaking is the same. Start with the raw material you have gathered. Next, sort it out. Then, rearrange and organize it so that it fulfills your purpose. If you follow this process, you are preparing an outline.

Four main types of outlines that are frequently used by experienced speakers and writers are: (1) the work outline, (2) the paragraph outline, (3) the topic outline, and (4) the sentence outline. Often a rough outline is all that is needed for short, simple papers or talks. The longer and more complicated the material, the more you need a carefully constructed outline.

1. The Work Outline. For many speeches and papers, an elaborate outline is not needed. An informal plan, or work outline, is often all you need. Such an outline is simply a listing of topics and subtopics to show the order of your presentation. Some of the topics may be expressed in a single word; others may be expressed in phrases or clauses. A work outline, like all outlines, must present ideas in logical order. Because it is a personal aid, not to be shown to anyone, you can devise the arrangement that serves your purpose best.

The following outline is the work outline which a high-school student used for a composition entitled "Sandlot Football--Always the Great Game for Me." Notice that he started his outline by identifying his purpose: "Playing sandlot football has always appealed to me for several reasons."

1. How I started; what I do now
   - Watched brothers, neighborhood kids
   - Substitute first--then a regular
   - Getting older now--sometimes coach a team

2. Rough sport even on sandlot
   Twisted ankle, swollen eye, bloody nose, etc.
   Always go back for more
   All part of game--and thrill
3. Humor in it
   Roger--lost pants--polka dot shorts--girls
   Dad's only try; wrong direction; only time old Mr. W ever laughed
   Aunt Ellen's remark
4. Thrills and chills
   Tom P's blocking; my big gain
   Pro's remarks
   Eddie Wingate's offer
   Plans (tell about newspaper accouts and pictures)
5. Benefits
   Physical fitness
   Everyone is a star
   No juvenile delinquency
   Competition and comradeship (23 fellows)

2. <u>The Paragraph Outline</u>. For writing short papers, listing the topics to be discussed in each paragraph is sometimes helpful. For longer papers, this type of outline is not recommended because it does not indicate subheads. A paragraph outline is the only kind of outline in which the headings correspond exactly to the paragraphs in a paper. Here is an outline for a paper with five paragraphs.

The Benefits of a Part-time Job

A. Introduction
B. Learning to work with others
C. Becoming acquainted with a line of work
D. Earning money
E. Conclusion

3. <u>The Topic Outline</u>. The most common type of formal outline is the topic outline. You may occasionally be required to submit one along with a paper or a speech. It is composed of fragmentary units--words, brief phrases, or short clauses--that are numbered and lettered consistently.

Why I Like to Read (Title)

I. A method of satisfying my curiosity (Main head)
   A. About people (Subhead)
      1. In ages past (Sub-subhead)
      2. In the present
   B. About things
      1. Historical events
      2. Scientific discoveries
      3. Language development
      4. Current happenings
II. A major form of entertainment
   A. Allows me to experience adventure vicariously
   B. Shows me the beauty in life
      1. Through poetry
      2. Through drama
      3. Through the descriptive essay
   C. Cheers me with humor
   D. Thrills me with mystery
III. A help to me as a person
   A. Keeps me up to date
   B. Increases my vocabulary
   C. Broadens my understanding
   D. Interests me in more things

Notice that the formal outline follows a very definite system.

Title

I. Main Head
   A. Subhead, a division of I
      1. Sub-subhead, a division of A
      2. Sub-subhead, another division of A
   B. Subhead, another division of I
II. Second Main Head

Numbers and letters are alternated and indented to show which items are of equal importance (I and II, A and B, 1 and 2). Roman numerals label all main heads, the thematic divisions of

YOUR SUBJECT. CAPITAL LETTERS MARK THE DIVISIONS OF THE MAIN HEADS. ARABIC NUMERALS DENOTE SUB-SUBHEADS. SMALL LETTERS (A, B, ETC.) ARE USED IF YOU HAVE ANY FURTHER SUBDIVISIONS.

PARALLEL ITEMS MUST BE PHRASED IN THE SAME WAY. THAT IS TO SAY, ALL MAIN HEADS SHOULD BE SIMILAR, ALL SUBHEADS UNDER ONE HEADING SHOULD BE PHRASED THE SAME WAY, AND SO ON.

THERE MUST BE AT LEAST TWO MAIN HEADS IN ANY OUTLINE. IF ANY HEADING IS SUBDIVIDED, IT ALSO MUST HAVE MORE THAN ONE PART.

4. <u>THE SENTENCE OUTLINE</u>. A SENTENCE OUTLINE IS MUCH LIKE A FORMAL TOPIC OUTLINE, EXCEPT THAT EACH HEAD AND SUBHEAD IS EXPANDED INTO A COMPLETE SENTENCE. SUCH AN OUTLINE TAKES TIME AND EFFORT BECAUSE IT MAKES YOU THINK YOUR IDEAS THROUGH AND PUT THEM INTO SPECIFIC STATEMENTS. BUT IT HAS DISTINCT ADVANTAGES: (1) IT GIVES YOU PRACTICE IN WRITING SENTENCES AND HELPS YOU TO AVOID A COMMON ERROR--THE SENTENCE FRAGMENT, (2) IT SAVES TIME LATER ON BECAUSE YOU CAN TRANSFER THE SENTENCES IN YOUR OUTLINE TO YOUR FINAL PRESENTATION, AND (3) THE MAIN HEADS SERVE AS YOUR TOPIC SENTENCES. THE FOLLOWING SENTENCE OUTLINE WAS USED BY A STUDENT WHO WROTE A PAPER TO INTEREST OTHERS IN HIS HOBBY.

WHY BE A COIN COLLECTOR?

I. COIN COLLECTING IS A HOBBY PEOPLE OF ALL AGES AND BOTH SEXES CAN ENJOY.
   A. IT SATISFIES THE COLLECTING URGE OF YOUNG PEOPLE
   B. IT PROVIDES AN ENTERTAINING PASTIME FOR OLDER PEOPLE
   C. IT IS AN INTERESTING HOBBY FOR THOSE WHOARE ILL OR DISABLED.

II. TODAY THE NUMBER OF COIN COLLECTORS IN THIS COUNTRY REACHES INTO THE MILLIONS.
   A. MANY PEOPLE HAVE BEEN COLLECTING FOR YEARS.
   B. EACH DAY, PROBABLY AS MANY AS A THOUSAND NEW PEOPLE BEGIN TO COLLECT COINS.
   C. NUMISMATIC CLUBS ARE FORMING RAPIDLY.

III. COIN COLLECTING IS A REWARDING HOBBY.
   A. THE VALUE OF A COIN NEVER DECREASES.
      1. OFTEN YOU CAN SELL THE COIN TO ANOTHER HOBBYIST AT A PROFIT.
      2. FREQUENTLY COINS LIKE THE LINCOLN SVDB ARE IN SUCH DEMAND THAT THE COLLECTORS' PRICE GOES UP SEVERAL DOLLARS EACH YEAR.
   B. YOU CAN LEARN MUCH ABOUT HISTORY, ART, AND BUSINESS FROM THIS HOBBY.
   C. THE ASSOCIATION WITH OTHER COLLECTORS--PEOPLE OF ALL AGES WITH DIFFERENT EXPERIENCES AND BACKGROUNDS--HELPS YOUR PERSONAL AND SOCIAL DEVELOPMENT.
   D. YOUR INVESTMENT OF TIME AND MONEY MAY PAY LARGE DIVIDENDS.

<u>OUTLINES PATTERN YOUR THOUGHTS</u> BEFORE YOU SPEAK OR WRITE. A BUILDER WOULD NOT CONSTRUCT A HOUSE WITHOUT A BLUEPRINT; A COOK WOULD NOT BAKE A CAKE WITHOUT A RECIPE; AND A TOURIST WOULD NOT TAKE AN AUTOMOBILE TRIP WITHOUT A ROAD MAP. NEITHER CAN YOU FULFILL YOUR PURPOSE IN WRITING OR SPEAKING WITHOUT AN OUTLINE.

HOW TO WRITE A LETTER

(Reproduced from A Prospectus of The World Book Encyclopedia Dictionary by permission of Field Enterprises Educational Corporation.)

We all have frequent occasions to write letters. We carry on friendships through letter-writing. We keep in touch with our relatives in other towns. We apply for jobs, and we write various business letters.

To write a letter you must know a few conventions and forms. For the most part, however, you need only to remember the main purpose of all writing--to state clearly, concisely, and effectively what you want to say.

Materials to Use. Many kinds of stationery are available, but standard sizes and types of paper are always in good taste. The size of paper you use for a personal note is different from the size you use for a business letter. Choose from the sizes available the one best suited to your needs.

Business letters are usually typewritten. Personal letters are written in longhand with ink. It is acceptable, however, to type letters to close friends.

The Personal Letter. You may have occasions to write frequently to friends and acquaintances. The customary form of the personal letter has five parts: (1) the heading, (2) the salutation, (3) the body, (4) the closing, and (5) the signature. (See Figure 1, page 70.)

1. The heading consists of three lines: your street address, the city and state, and the date. There is no punctuation at the ends of these lines (unless there is an abbreviation). Write the heading in the upper right-hand corner of the letter sheet. You may use either block or indented style:

Block Style
1560 Riverdale Ave.
Lester, Virginia
January 15, 1962

Indented Style
310 Sunnyside Drive
Gladbrook, Montana
July 2, 1962

2. The salutation is the greeting of the letter. In a personal letter it is followed by a comma. The first word and all nouns are capitalized. Some conventional salutations include:

Dear George,
Dearest Grace,
My dear Miss Carlsen,
Dear Professor Green,

3. The body of the letter contains information or news you wish to convey and questions you wish to ask.

4. The complimentary close is the courteous ending to a personal letter. Only the first word of the closing is capitalized, and a comma is used at the end. Some common closings are:

Love,
Yours always,
Affectionately,
With love,

5. The signature can be simply your first name or nickname in letters to close friends; otherwise

USE YOUR FULL SIGNATURE. IT SHOULD ALWAYS BE HANDWRITTEN IN INK, EVEN IF THE LETTER IS TYPEWRITTEN.

THE ENVELOPE.

1. USE THE SAME STYLE (BLOCK OR INDENTED) ON THE ENVELOPE THAT YOU USE IN THE HEADING OF YOUR LETTER. (SEE FIGURE 2.)

2. CENTER THE ADDRESS A LITTLE BELOW THE MIDDLE OF THE ENVELOPE.

3. WRITE THE CITY AND STATE ON SEPARATE LINES.

4. WRITE OUT THE FULL NAME OF THE STATE, ESPECIALLY IF ITS ABBREVIATION MAY BE EASILY MISTAKEN FOR THAT OF ANOTHER STATE.

5. INCLUDE YOUR RETURN ADDRESS ON THE UPPER LEFT-HAND CORNER OF THE FRONT OF THE ENVELOPE. THEN YOUR LETTER CAN BE RETURNED TO YOU IF IT CANNOT BE DELIVERED.

INFORMAL NOTES HAVE THE SAME FORM AS PERSONAL LETTERS. HOWEVER, NOTES AND PERSONAL LETTERS DIFFER IN TWO WAYS. NOTES ARE USUALLY SHORT; PERSONAL LETTERS ARE LONGER. NOTES ARE ABOUT ONE THING ONLY; LETTERS GENERALLY COVER SEVERAL ITEMS.

THE FOLLOWING KINDS OF INFORMAL NOTES ARE THE ONES YOU WILL MOST FREQUENTLY HAVE TO WRITE.

1. INVITATIONS AND REPLIES. IN WRITING INVITATIONS TAKE PARTICULAR CARE TO INCLUDE ALL NECESSARY DETAILS SUCH AS THE OCCASION, DATE, TIME, AND PLACE. WHEN YOU RECEIVE A WRITTEN INVITATION, REPLY PROMPTLY. IF YOU ACCEPT AN INVITATION, REPEAT THE DATE AND TIME. IF YOU DECLINE AN INVITATION, GIVE A REASON. A PREVIOUS ENGAGEMENT IS ONE ACCEPTABLE REASON.

2. THANK-YOU NOTES. A PROMPT THANK-YOU IS ALWAYS APPRECIATED. TELL YOUR FRIENDS SIMPLY AND GRACIOUSLY THAT YOU ENJOYED THEIR HOSPITALITY, THAT YOU APPRECIATED THEIR ACT OF KINDNESS, OR THAT THEIR GIFT WAS SOMETHING YOU WANTED OR NEEDED.

3. CHEER-UP NOTES. SICK FRIENDS LIKE TO KNOW THAT YOU ARE THINKING ABOUT THEM. MAKE YOUR NOTE BRIGHT BUT SHORT. DON'T REPORT GLOOMY NEWS.

4. CONGRATULATIONS. SHARE THE JOY OF A FRIEND WHO HAS WON AN AWARD, AN HONOR, OR A PROMOTION AND WISH HIM FURTHER SUCCESS BY WRITING HIM A BRIEF NOTE.

5. SYMPATHY LETTERS. A SHORT NOTE OF SYMPATHY TO A FRIEND WHO HAS HAD A TRAGEDY OR BEREAVEMENT ASSURES HIM THAT YOU UNDERSTAND AND SHARE HIS GRIEF.

THE BUSINESS LETTER. AT SOME TIME WE ALL HAVE TO WRITE BUSINESS LETTERS. AN EFFECTIVE LETTER INCLUDES ALL THE INFORMATION NECESSARY TO MAKE THE MESSAGE UNMISTAKABLY CLEAR, NOTHING MORE. THE ACCEPTED PATTERN FOR A BUSINESS LETTER HAS SIX PARTS: (1) THE HEADING, (2) THE INSIDE ADDRESS, (3) THE SALUTATION, (4) THE BODY, (5) THE COMPLIMENTARY CLOSE, AND (6) THE SIGNATURE (SEE FIGURE 3.)

1. THE HEADING IS YOUR COMPLETE ADDRESS (BUT NOT YOUR NAME) AND THE DATE AT THE TOP OF THE LETTER, SLIGHTLY TO THE RIGHT OF THE CENTER.

THE BLOCK STYLE IS MOST COMMONLY USED FOR HEADINGS, BUT THE INDENTED STYLE IS ALSO ACCEPTABLE. USE ONE STYLE CONSISTENTLY THROUGHOUT THE LETTER AND ON THE ENVELOPE.

AVOID ABBREVIATIONS IN THE ADDRESS, EXCEPT THOSE THAT ARE COMMONLY USED.

ST. LOUIS	NOT: SAINT LOUIS
JAY AVENUE S.E.	NOT: JAY AVENUE SOUTH EAST

WRITE THE NUMBER IN THE DATE WITHOUT ADDING LETTERS.

JUNE 8 NOT: JUNE 8TH

WRITE OUT IN FULL NUMBER NAMES OF STREETS BELOW TEN.

NINTH AVENUE BUT: 32ND STREET

2. THE INSIDE ADDRESS IS THE COMPLETE NAME AND ADDRESS OF THE FIRM AND PERSON TO WHOM YOU ARE WRITING. IT IS PLACED FOUR SPACES BELOW THE HEADING, BEGINNING AT THE LEFT MARGIN. THERE IS NO PUNCTUATION AT THE ENDS OF THE LINES. THE INFORMATION USUALLY TAKES THREE OR FOUR LINES.

THE WAYSIDE STORE
P. O. BOX 373
GREYSTONE, MAINE

MRS. TERENCE PINKHAM
CLOVERLEAF STUDIOS
22 FIRST AVENUE
SUMMIT, NEW JERSEY

3. THE SALUTATION, THE GREETING, IS STARTED AT THE LEFT MARGIN, TWO SPACES BELOW THE INSIDE ADDRESS. A COLON IS USED TO PUNCTUATE THE SALUTATION OF A BUSINESS LETTER. SEVERAL FORMS OF SALUTATIONS ARE IN COMMON USE. CHOOSE THE MOST APPROPRIATE.

IF NAME IS UNKNOWN:	DEAR SIR: DEAR MADAM:
IF NAME IS KNOWN:	DEAR MR. DAY: DEAR MISS JONES:
MORE FORMAL:	MY DEAR MR. LEE: MY DEAR MRS. GAY:
TO A BUSINESS FIRM:	GENTLEMEN: LADIES:

4. THE BODY OF THE LETTER, THE MESSAGE, MAY BE ONE OR MORE PARAGRAPH. IF MORE THAN ONE MATTER IS COVERED IN A LETTER, EACH SHOULD HAVE A SEPARATE PARAGRAPH.

USE SINGLE SPACING WITH DOUBLE SPACING BETWEEN PARAGRAPHS. DOUBLE SPACES CLEARLY SET OFF PARAGRAPHS, AND YOU DO NOT NEED TO INDENT IF YOU USE THE BLOCK STYLE. HOWEVER, IF YOU PREFER INDENTATIONS, SET THE FIRST WORD OF EACH PARAGRAPH IN THE SAME NUMBER OF SPACES.

5. THE COMPLIMENTARY CLOSE, THE COURTEOUS ENDING TO A BUSINESS LETTER, IS PLACED TWO LINES BELOW THE BODY OF THE LETTER. IT IS EITHER ALIGNED WITH THE FIRST WORD IN THE HEADING, OR IS STARTED SLIGHTLY TO THE RIGHT OF THE CENTER OF THE PAGE. THE FIRST WORD OF THE CLOSING IS CAPITALIZED, AND A COMMA FOLLOWS THE LAST WORD.

CHOOSE ONE OF THE FOLLOWING CLOSINGS WHICH FITS THE TONE OF YOUR LETTER.

FOR AN UNKNOWN PERSON OR FIRM:	YOURS TRULY, YOURS VERY TRULY, VERY TRULY YOURS,
FOR A CHURCH OR GOVERNMENT OFFICIAL:	RESPECTFULLY YOURS,
A PERSONAL CLOSING:	SINCERELY YOURS, VERY SINCERELY YOURS, CORDIALLY YOURS,

6. THE SIGNATURE. IF THE LETTER FOLLOWS BLOCK STYLE, YOUR SIGNATURE-FIRST AND LAST NAME-SHOULD BE HANDWRITTEN IN INK, STARTING DIRECTLY UNDER THE FIRST WORD OF THE CLOSING. IN THE INDENTED STYLE, IT IS STARTED A FEW SPACES TO THE RIGHT. IN A TYPED LETTER, YOUR NAME SHOULD BE TYPED BELOW YOUR WRITTEN SIGNATURE. A MAN DOES NOT USE THE TITLE MR. WHEN HE SIGNS A LETTER. A WOMAN, HOWEVER, MAY WRITE MISS OR MRS. IN PARENTHESES BEFORE HER NAME TO MAKE CLEAR HOW SHE SHOULD BE ADDRESSED IN THE REPLY. (SEE FIGURE 3.)

THE ENVELOPE IS TYPED IF THE LETTER IS TYPED. OTHERWISE IT FOLLOWS THE SAME FORM AS THE ENVELOPE FOR A PERSONAL LETTER. (SEE FIGURE 5.)

FOLDING THE LETTER. BUSINESS LETTERS, USUALLY WRITTEN ON PAPER 8½ BY 11 INCHES, ARE FOLDED IN ONE OF TWO WAYS, DEPENDING ON THE SIZE OF THE ENVELOPE.

FOR THE STANDARD SHORT BUSINESS ENVELOPE, FOLD THE LETTER UP TO WITHIN A QUARTER OF AN INCH OF THE TOP OF THE SHEET. NEXT FOLD THE RIGHT-HAND THIRD OF THE DOUBLED SHEET TO THE LEFT AND MAKE A CREASE. THEN FOLD THE LEFT-HAND THIRD OVER TO WITHIN A QUARTER OF AN INCH OF THE CREASE YOU MADE AT THE RIGHT. HOLD THE LETTER BY THE RIGHT-HAND CREASE TO INSERT IT IN THE ENVELOPE.

FOR THE STANDARD LONG BUSINESS ENVELOPE, FOLD THE BOTTOM THIRD OF THE LETTER UP AND MAKE A CREASE. THEN FOLD THE TOP OF THE SHEET DOWN TO WITHIN A HALF INCH OF THE BOTTOM CREASE. HOLD THE LETTER BY THE TOP FOLD TO INSERT IT IN THE ENVELOPE.

SPECIAL BUSINESS LETTERS. HERE ARE SOME SPECIAL TYPES OF BUSINESS LETTERS WHICH YOU WILL MOST OFTEN HAVE TO WRITE.

1. LETTERS OF REQUEST OR INQUIRY. LETTERS WHICH REQUEST PRINTED MATTER, SAMPLES, INFORMATION, AND THE LIKE SHOULD BE SHORT AND TO THE POINT, STATING CLEARLY WHAT YOU WANT. YOU MIGHT WANT TO START SUCH A LETTER BY EXPLAINING THE REASON FOR YOUR REQUEST OR INQUIRY.

2. ORDER LETTERS. MANY BUSINESS FIRMS FILL ORDERS BY MAIL. TO DO SO, THEY MUST KNOW EXACTLY WHAT YOU WANT. BE SURE TO INCLUDE SUCH DETAILS AS THE SIZE, COLOR, STYLE, NUMBER OR QUANTITY, MODEL, PRICE, AND SHIPPING INSTRUCTIONS.

3. LETTERS OF COMPLAINT. THE PURPOSE OF THESE LETTERS IS NOT TO SHOW YOUR IRRITATION, BUT TO GET A MISTAKE CORRECTED AS QUICKLY AS POSSIBLE. A CLEAR EXPLANATION OF WHAT IS WRONG, AND A COURTEOUS REQUEST FOR AN ADJUSTMENT, BRING RESULTS FASTER THAN A SARCASTIC OR THREATENING LETTER.

4. LETTERS OF APPLICATION. IN A WAY, A LETTER OF APPLICATION IS A SALES LETTER: YOU ARE TRYING TO SELL YOURSELF, TO CONVINCE YOUR PROSPECTIVE EMPLOYER THAT YOU ARE THE RIGHT PERSON FOR THE JOB. INCLUDE ALL THE INFORMATION YOUR EMPLOYER MIGHT WANT. GIVE YOUR AGE AND DESCRIBE YOUR PREVIOUS EXPERIENCE. TELL CLEARLY WHY YOU ARE QUALIFIED FOR THE JOB. THE APPEARANCE OF YOUR LETTER, ITS TONE, ITS ORGANIZATION, YOUR GRAMMAR, SENTENCE STRUCTURE, PUNCTUATION, AND SPELLING -- ALL TELL SOMETHING ABOUT YOUR CHARACTER, ABILITY, AND TRAINING.

FIGURE 1

HEADING

SALUTATION

BODY

COMPLIMENTARY CLOSE

SIGNATURE

316 AZALEA DRIVE
ATHENS, GEORGIA 30601
MAY 26, 1966

DEAR BOB,

HOW NICE TO HEAR FROM YOU AND THE GOOD NEWS THAT YOU ARE COMING HERE NEXT WEEK ON BUSINESS. IT MUST BE THREE YEARS SINCE WE LAST SAW EACH OTHER, AND A LOT HAS HAPPENED SINCE THEN. WE HAVE A NEW HOME NOW, WITH A GUEST ROOM AND EXPECT YOU TO STAY WITH US.

LET ME KNOW WHEN YOU ARE COMING AND I WILL MEET YOU AT THE AIRPORT.

SINCERELY YOURS,

JERRY

FIGURE 2

JERRY ATHENS
316 AZALEA DRIVE
ATHENS, GEORGIA 30601

MR. ROBERT BREAN
6 NORTH ADAMS AVENUE
MADAWASKA, MAINE 04756

FIGURE 3

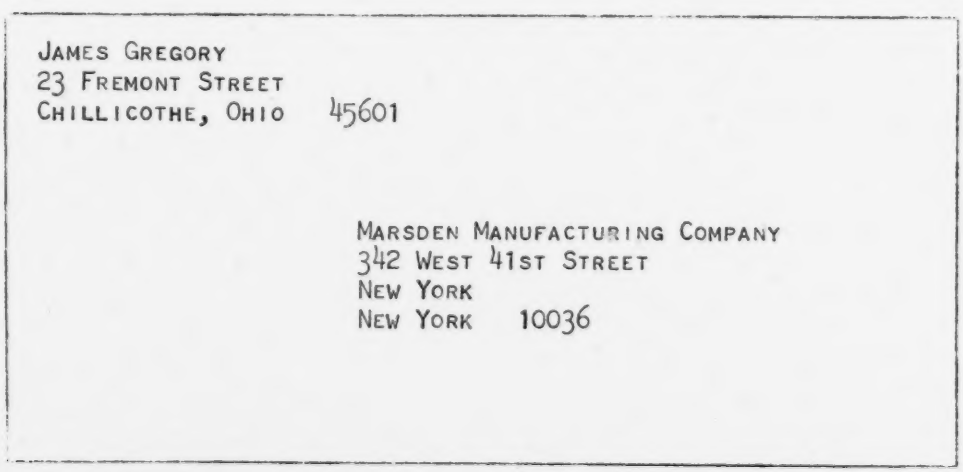
VERY TRULY YOURS,
James Gregory
JAMES GREGORY

RESPECTFULLY YOURS,
(Miss) Mary Meyers
MARY MEYERS

FIGURE 4

HEADING
23 FREMONT STREET
CHILLICOTHE, OHIO 45601
JANUARY 4, 1965
INSIDE ADDRESS
MARSDEN MANUFACTURING COMPANY
342 WEST 41ST STREET
NEW YORK, N. Y. 10036
SALUTATION
GENTLEMEN:
BODY
RECENTLY I READ IN "SYNDICATE STORE MERCHANDISING" THAT YOUR COMPANY IS NOW MANUFACTURING A NEW LINE OF ADJUSTABLE STORAGE RACKS AND BINS.
I AM PLANNING TO OPEN A NEW VARIETY STORE IN A RECENTLY OPENED SHOPPING CENTER. BECAUSE OF THE LARGE NUMBER OF ITEMS THAT I WILL CARRY, MANY OF THEM SEASONAL, I WILL NEED A HIGHLY FLEXIBLE ARRANGEMENT IN THE STOCK ROOM.
WILL YOU PLEASE SEND ME ANY INFORMATION OR DESCRIPTIVE LITERATURE ON THIS LINE THAT IS AVAILABLE. ALSO KINDLY LET ME KNOW THE NAME AND ADDRESS OF YOUR LOCAL REPRESENTATIVE.
COMPLIMENTARY CLOSE
VERY TRULY YOURS,
SIGNATURE
JAMES GREGORY

FIGURE 5



EMPHASIS UPON SPELLING

POWELL SCHOOLS
GRADES 1-12

. PHILOSOPHY

- SPELLING HAS HELD AND STILL CONTINUES TO HOLD A PLACE OF GREAT IMPORTANCE IN OUR SOCIETY TODAY. POOR SPELLING IS THE DEFECT MOST FREQUENTLY NOTED IN THE SO-CALLED EDUCATED PERSON.

- HIGH SCHOOL STUDENTS OFTEN THINK SPELLING IS "CHILD'S PLAY" AND WILL NEGLECT IT UNLESS GIVEN PROPER ATTENTION BY THE TEACHERS.

- IT IS THE OBLIGATION OF EVERY TEACHER IN POWELL SCHOOLS TO ENCOURAGE GOOD SPELLING HABITS AND MAKE A SPECIAL EFFORT TO HELP THOSE PUPILS WHO HAVE ACQUIRED A SPELLING SKILLS HANDICAP.

- EVERYDAY EMPHASIS UPON SPELLING IN ALL CLASSROOMS HELPS TO ENCOURAGE AND UPGRADE SPELLING IN GENERAL.

. EMPHASIS UPON SPELLING AT DIFFERENT GRADE LEVELS

- ELEMENTARY LEVEL (1-6)

  . A BASIC SPELLING PROGRAM HAS BEEN FORMULATED FOR ELEMENTARY LEVELS.
  . BASIC TEXTBOOKS HAVE BEEN ADOPTED. SUPPLEMENTARY TEXTS ARE ALSO USED. BASIC ELEMENTARY SPELLING SKILLS ARE STRESSED.
  . THE ELEMENTARY TEACHERS ARE SUPPLIED WITH A SPELLING WORD LIST WHICH IS CLASSIFIED AS THE 227 MOST FREQUENTLY MISSPELLED WORDS IN GRADES 2 THROUGH 6.
  . THE INDIVIDUALIZED SPELLING PROGRAM DEVELOPEDBY THE UNIVERSITY OF WYOMING IS BEING USED ON AN EXPERIMENTAL BASIS AT SOME GRADE LEVELS.
  . THE ELEMENTARY SPELLING COMMITTEE IS DOING RESEARCH WORK ON VARIOUS SPELLING PROGRAMS FOUND TO BE SUCCESSFUL IN SOME SCHOOLS.

- JUNIOR-SENIOR HIGH LEVEL (7-12)

  . JUNIOR HIGH PUPILS ARE GIVEN A MIMEOGRAPHED COPY OF THE 300 WORDS MOST FREQUENTLY MISSPELLED AT THE HIGH SCHOOL LEVEL. ADDITIONAL WORD LISTS FOR JUNIOR HIGH PUPILS ARE DISTRIBUTED THROUGHOUT THE YEAR. A SPELLING PROGRAM HAS BEEN FORMULATED FOR ALL CORE CLASSES. CORRECT SPELLING IS EMPHASIZED IN ALL CLASSES.
  . ALL PUPILS ARE GIVEN A MIMEOGRAPH COPY OF THE 300 WORDS MOST FREQUENTLY MISSED AT THE HIGH SCHOOL LEVEL. ONE HUNDRED SELECTED WORDS FROM THIS LIST ARE GIVEN TO MEMBERS OF THE SENIOR CLASS IN THE SPRING OF THE YEAR. THE FINAL EXAMINATION SCORE IS RECORDED UPON THE PUPIL'S PERMANENT RECORD CARD. A RETAKE EXAMINATION IS PERMITTED IF ANY SENIORS SCORE BELOW 90.
  . TEACHERS AT THE SECONDARY LEVEL ARE INSTRUCTED TO GIVE SPECIAL ATTENTION TO CORRECT SPELLING IN ALL PHASES OF WRITTEN WORK. OUR PRIME OBJECTIVE IS TO MOTIVATE PUPILS SO THAT THEY WILL BE CONSCIOUS OF CORRECT SPELLING USAGE AT ALL TIMES. CORRECT SPELLING PAYS DIVIDENDS.
  . ENGLISH AND LANGUAGE ARTS TEACHERS GIVE SPECIAL EMPHASIS TO SPELLING IN THEIR CLASSES.

POWELL SCHOOLS
REPORT FROM DICTIONARY COMMITTEE
GRADES 1-12
APRIL 17, 1964

MEMBERS: GWEN BECK, MARGARET CASSELL, JANE JOHNSTONE AND DOROTHY KOHNKE

PROJECT: TO EVALUATE DICTIONARIES AND SUBMIT RECOMMENDATIONS.

. DICTIONARIES ON HAND FOR COMPARISON:

WEBSTER'S SEVENTH COLLEGIATE

WEBSTER'S SIXTH COLLEGIATE

NEW WORLD COLLEGE

FUNK AND WAGNALLS

HOLT, RINEHART, WINSTON, BASIC DICTIONARY OF AMERICAN ENGLISH

THORNDIKE - JUNIOR, SECONDARY, ADV. JUNIOR

WEBSTER'S ELEMENTARY

WEBSTER'S INTERMEDIATE

. RECOMMENDATIONS

- SINCE EACH PUBLISHER HAS DEVISED HIS OWN DIACRITICAL MARKINGS, STUDENTS SHOULD BE TAUGHT TO USE THE PRONUNCIATION KEYS.

- SEVERAL DICTIONARIES SHOULD BE AVAILABLE TO STUDENTS.

- WEBSTER'S SEVENTH NEW COLLEGIATE DICTIONARY SEEMS TO INCLUDE THE GREATEST NUMBER OF ALTERNATE SPELLINGS. IT SHOULD, THEREFORE, BE AVAILABLE FOR REFERENCE IN ALL CLASSROOMS.

. FOLLOW-UP: THE JUNIOR HIGH HAS ORDERED 50 COPIES OF WEBSTER'S SIXTH AND WILL CONTINUE TO USE IT AS THEIR CLASSROOM'S DICTIONARY.

DOROTHY KOHNKE, CHAIRMAN

CONCLUSIONS: THE DICTIONARY COMMITTEE'S REPORT WAS ACCEPTED AND APPROVED BY AUTHORIZED SCHOOL PERSONNEL.

WYOMING ASSOCIATION OF TEACHERS OF ENGLISH
CASPER, WYOMING
APRIL 1, 1967

NATIONAL STUDY OF HIGH SCHOOL ENGLISH PROGRAMS

(CONTENT EMPHASIZED IN CLASSROOM TEACHING)
(N = 1,609 ENGLISH CLASSES IN 116 SCHOOLS)

RATE	EMPHASIS REPORTED BY OBSERVER	TOTAL NUMBER OF MINUTES	PERCENT
1	LITERATURE	17,036	52.2%
2	COMPOSITION	5,134	15.7%
3	LANGUAGE	4,386	13.5%
4	SPEECH--FORMAL OR INFORMAL	1,662	4.9%
5	READING	1,411	4.5%
6	MASS MEDIA	424	1.3%
7	NO CONTENT EMPHASIZED	273	0.8%
	OTHER	2,254	7.1%
TOTALS		32,580	100.0%

NATIONAL STUDY OF HIGH SCHOOL ENGLISH PROGRAMS

METHODS MOST FREQUENTLY USED IN CLASSROOMS
TEACHING AS REPORTED BY OBSERVERS
(N = 1,609 ENGLISH CLASSES IN 116 SCHOOLS)

RANK	METHOD	TOTAL NUMBER OF MINUTES RECEIVING MAJOR USE	PERCENT
1	RECITATION	7,568	22.2%
2	LECTURE OR DEMONSTRATION	6,709	21.1%
3	DISCUSSION	5,971	19.5%
4	STUDENT PRESENTATION	4,738	14.3%
5	SILENT WORK	3,479	10.4%
6	SOCRATIC QUESTIONING	814	2.2%
7	GROUP WORK	618	1.9%
8	AUDIO-VISUAL (TEACHERS OPERATING EQUIPMENT)	505	1.6%
	OTHER	2,178	6.8%
TOTALS		32,670	100.0%